



The "Isobel"

The "Sonia"

The "Irene"

The Correct Vogue in Afternoon & Dinner Gowns

NOWHERE will you find such a wondrous array of beautiful Gowns as at Peter Robinson's. This world-famous firm, at all times, carries a larger Costume Stock than any other house in the Kingdom, and it is because of their huge "turnover" that they can afford to offer such magnificent Values.

Here are three of their latest productions:—

The "Isobel." Charming Afternoon or Semi-evening Gown in Crêpe Georgette, handsomely embroidered in oxidize; collar and tie sash in oxidized tissue, veiled Georgette with tassels. Sizes W. and O.S. In grey, saxe, rose, nigger brown, bottle green, navy, and black. **7 Gns.**

The "Sonia." Restaurant Gown in fine black Chantilly Lace and Crêpe Georgette over white chiffon and silk, with hem of velvet; dull gold embroidery giving a becoming line to the gown. **9 Gns.**

The "Irene." Dinner Gown in black Satin Charmante, cut on very simple lines; trimmed with wide sequin insertion and strings of cut jet beads; sleeves of fine black silk net. **7½ Gns.**

**PETER
ROBINSON'S**
OXFORD STREET — W.1



Peter Robinson Ltd.



H. J. NICOLL & CO. Ltd.
114-120 Regent St. London W.

NICOLL'S WRAP COAT THE "WARWICK"

For Travelling, Motoring, and Country Wear. Made in the beautifully soft and Light-weight Nicoll Cloth.

£4 14 6

In stock, ready for immediate wear, and can be sent on approval.

Nicoll's Tailor - Made SUITS

in pure Wool dependable
cloths, thoroughly shrunk,

£8 8 0

Cut and fitted by Nicoll's Expert English fitters, and tailored by experienced West-End Men Tailors in Messrs. Nicoll's own Workrooms on their premises in Regent Street.

Patterns and Illustrations sent
Post Free on application.

H. J. NICOLL & CO. Ltd.
114-120 Regent St. London W.

PARIS: 29 & 31 Rue Tronchet.
MANCHESTER: 10 Mosley Street.
LIVERPOOL: 50 Bold Street.



W A R M W I N T E R C O A T S

MANY ladies, who in the ordinary way would have purchased a Fur Coat, will probably decide this winter to buy a warm Cloth Coat. With a view to meeting this demand we have designed a very large number of really striking coats in light weight but warm Velour cloth and other serviceable materials, cosily trimmed with large fur collars. The garment illustrated is a typical example.

FUR-TRIMMED COAT, in best-quality soft finished Velour, cut on most becoming lines, with box pleats running into a yoke, novelty pockets and plaited belt. Large collar of selected seal coney fur. In black and a good range of colours.

Price
9½ Gns.

**MARSHALL &
SNELGROVE**
VERE STREET AND OXFORD STREET
LONDON W

NOTE.—This business will be closed on
Saturdays until further notice.

Maison Arthur Ltd.




Begin to announce that from to-day they are showing their entire Winter collection of

MODEL
GOWNS
TAILOR-
MADES
FURS

ONE OF LONDON'S
MOST EXCLUSIVE
HOUSES FOR
TAILOR-MADES

20 DOVER ST.
MAYFAIR



Modes

MAISON CROZET LTD.

32, Regent Street

- PICCADILLY CIRCUS. -

2 Doors from Criterion

THRESHER'S LINGERIE IS DESIGNED TO FULFIL ALL FEMININE LONGINGS

A delicious concoction of White Shadow Lace, Pale Yellow Georgette, delicate Blue Ribbons, and a Rose Wreath of Ribbon Embroidery crowns her head; a Cami Petticoat of heavy Pink Crêpe de Chine trimmed with rows and rows of Filet Lace and Insertion conceals a pair of harmonizing Knickers with quite as much lace and as many bows as good taste allows.

The Cap can be had for 18/6, the Cami Petticoat for 39/6, and the Knickers also for 35/9



There is an unlimited choice of dainty lingerie at Thresher's, but at present great consideration is being given to a series of Camisoles with half sleeves. They are made of all the pearly shades of Crêpe de Chine, and are decorated with Fine Laces and Embroidery, and tied with some new Fancy Ribbons that delight feminine imagination. This series is designed especially to cover the more serious underwear, and yet give a sweet foundation for the transparent blouse.

There are also some Camisoles made especially for the décolleté gown with a deep V in front and back and shallow V's under the arms.

By appointment to

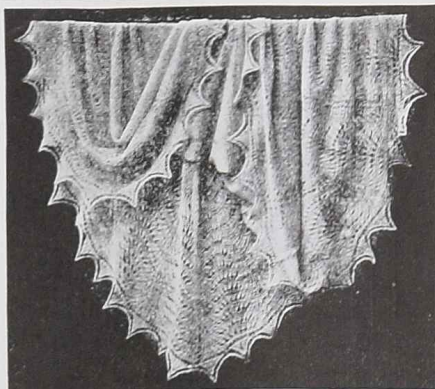


H.M. the Queen

THRESHER'S

5 Conduit Street W.1.

Almost on the corner of Regent Street



Real Shetland Shawls

(Hand-spun and Hand-knit)

Direct from the Islands.

Wrap Shawls can be had in self-grey, grey with darker border, and also in white.

Prices from 6/11 to 27/6, according to size.

JENNER'S

PRINCES STREET
EDINBURGH

An AUTUMN MODEL



by

Marthe Dion

*

ROBES,
LINGERIES,
CORSETS,
MANTEAUX,
FOURRURES.

*

The Premier House

48 DOVER ST.
W.1.



LOVELY GOWNS

are to be seen at the

MAISON
FRANÇAISE

of

Camille de Paris
Couturier

Phone:
Victoria 5482.

This Afternoon Frock is of Burgundy-coloured Crêpe Chiffon over a Satin Fourreau of the same shade. The Chiffon is embroidered exquisitely in the self-same tone, and an adroit introduction of Pastel Blue, yet another clever introduction of colour being given with some Cony Chinchilla. This becomingly soft grey is repeated once more round the Cape-like Collar, while a point worth noting is the additional length of the tunic at the back, a distinctive and telling touch.

Vide the Press.

Robes Tailleur
(Notre Spécialité)

Robes de Ville

Robes de Soirées

Blouses, etc. etc.

Patterns, Sketches, and
Measurement Forms on
application to

10 SLOANE STREET,
BELGRAVIA, S.W.1

Practical Tailor-Mades



Ernest

Announcement.

Mr. ERNEST is showing his
ORIGINAL COATS and
SKIRTS, DRESSES,
MILLINERY, and FURS.

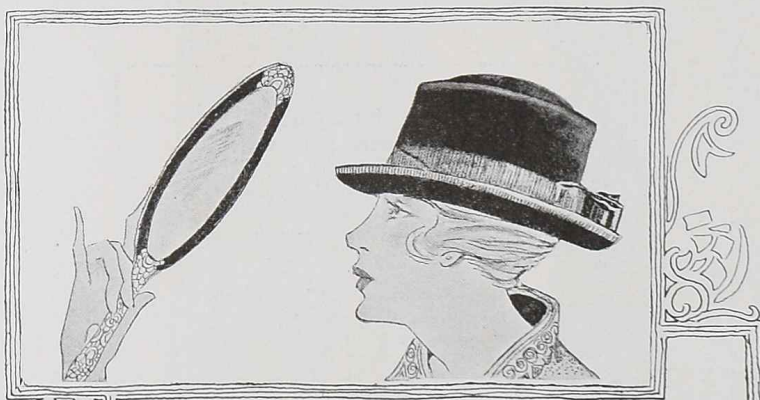
Spécialité :

TRAVELLING
COATS
(Ready-to-wear)

BLACK VELVET HAT,
52/6

Ernest

185 Regent Street W.1



The

McHardy Velour

Exclusive shapes in exquisite colourings
and finish for correct wear

SAND
EGG BLUE
NAVY
PURPLE
ROSE
IVORY
TAUPE

The
Model illustrated is
of the finest French
Foultouchon.

PRICE
49/6

MOLE
WINE
TOMATO
COPPER
DRAKE
JADE
BLACK

The McHardy Velour, made only from highest-class Fur, is superior both in wear and appearance to ordinary Velours. The special finish adds a beautiful soft lustre which is most becoming.

Mercie McHardy
240 OXFORD ST.,
OXFORD CIRCUS
LONDON W.1

Goods only sent on approval after receipt of cheque or
two trade references.

McAfee's

38, DOVER ST.,
PICCADILLY, W.1.

Makers of the best quality
Footwear only. Original
Designers of models giving
comfort to any character of foot

Model No. 156

Smart Town Boot for
Winter wear. We
also have a large stock
of Waterproof Country
Boots.

Fitted with
McAfee's

Waterproof Welts
and
Dri-ped Soles

Double-wearing, Waterproof,
Light and Flexible.

Cash Price - £4 10s. 0d.

Credit „ - £5 5s. 0d.

Sketches and Self-measurement
form on application.

Alan McAfee Ltd.

(A. B. McAfee, Sole Director).



Kenneth Durward

ULSTER HOUSE
CONDUIT STREET, LONDON
W. 1.

Mr. Kenneth Durward
having acquired the ad-
joining premises,

No. 37
CONDUIT STREET
is devoting the whole of
the commodious Show
Rooms to his
LADIES' DEPARTMENT
and solicits an early call
to inspect his
NEW MODELS.



The "DRAYTON"

A smart and useful
Suit for Country wear.
In Cheviots, Home-
spuns, &c.



The "BURLINGTON."

A very smart Coat with inset sleeves,
cut very full in skirt, made in
Cheviots, Fleece, &c., also in my
celebrated Rainproof "Durwardette."



The "ATHOL"

A very useful and smart Suit
for Town and Country wear In
Cheviots, Serges, Homespins, &c.

Write for Patterns and Illustrations of my New
Model Coats and Costumes, Post Free on application.

NO RISE IN PRICES

WHILE our present stocks last
our customers will receive the
full benefit of our early skin purchases
and summer manufacture, and we are
selling our exceptionally large and varied
stock of beautiful Furs

much under Present Market Value.

Early purchase is advised, as we find it
quite impossible to replace our catalogued
goods when sold out.

A wonderful selection of smart, up-to-
date, Fur Stoles and Muffs in the
newest and most Fashionable Furs.

Fisher, Lynx, Skunk, Raccoon, Cross
Fox, Cub Bear, Kitt Fox, Blue Wolf,
etc., from 4 Guineas the Set.

Hundreds of Stylish Fur Coats, the
best cut and exclusive designs, in Seal
Musquash, Seal Coney, Squirrel,
Moleskin, Natural Musquash, Nutria,
and Ponyskin, from 8½ Guineas.

Call at once or post a card now
for beautifully Illustrated Catalogue.

THE Wholesale Fur Co.

Fur Specialists and Experts

201 REGENT STREET W.

(1st Floor; NOT A SHOP). Entrance in Conduit Street.

145 Cheapside, City (1st Floor).
37 High Street, Kensington W.
61 Knightsbridge S.W.
71 Westbourne Grove W.

MANCHESTER:
10 St. Ann's Square.
LEEDS:
2 Lands Lane.



This Charming
Coat in Mole
Squirrel Gill.
Collar of Skunk
Opossum.
18½ Gns.
Or Self Collar.
15½ Gns.



Ladies temporarily residing out of town.

The facilities of our Postal Depart-
ment will be of great service to
ladies who find it inconvenient to
visit our showrooms.

The new "Mayflowa" Brochure
(fully illustrated) is now ready
and places the advantage of an
extensive variety before those
ladies who live out of town and
find the boot shortage affecting
local stocks.

Orders by post receive our im-
mediate and best attention.

A simple self-measurement form is
enclosed, and we will send goods on
approval.



All Patent
Balmorals,
45/-
In all Glacé,
Black, Nig-
ger and Grey
Suedes.
39/11

W. ABBOTT & SONS Ltd.

(PHIT-EESI).

131a Queen's Rd. Bayswater, W.
(Opposite Whiteleys).

54 Regent Street, W.

239 Brompton Road, S.W.

121 High Holborn, W.C.

98 Kensington High Street, W.

'Mayflowa'
SHOES

Costumes *from* Barkers

THE NEWEST FASHIONS IN GOWNS AND TAILORED SUITS

THE Models illustrated will undoubtedly be the vogue throughout the present season, and a little later on will be procurable only at greatly enhanced prices.

Our aim is to be foremost not only in respect to values offered, but also absolutely first in Style and Fashion.



"The MOIRA."

Smart Autumn STREET SUIT, in Navy and Black Gabardine, beautiful cut and high-grade tailoring. Also in Colours to special order.

6½ Gns.



The "KENSINGTON."

A smart STREET SUIT, in heavy Gabardine (Navy only), American cut Coat and box-pleated Skirt. Coat lined Silk.

6½ Gns.



The "SADIE."

A smart Crêpe de Chine GOWN, with pleated Skirt. The silk stitching has a charming effect. In all Colours, and Black.

3½ Gns.

The Barker prices still remain the most reasonably moderate in London for really High-class Gowns and Smart Tailor made Costumes. In style and quality our productions represent all that can be desired by the most fastidious and discriminating woman.

We hold large stocks of New Models in infinite variety.

THE BEST SELECTION AND THE BEST VALUES IN LONDON.

John Barker & Company Ltd.

Kensington High Street, W.8

HARVEY NICHOLS

OF KNIGHTSBRIDGE

GOWN
DEPT.



MOYRA.

Young Lady's Dance Frock, in soft Ribbed Chiffon Velvet, in Pale Rose du Barrie finished with dark Fur, and quaintly coloured Cloth Flower at waist.

7½ Gns.

Also in Dove Grey, Champagne, Jade Green, Pale Mauve, and Coffee Cream.

HARVEY NICHOLS & CO., LTD., KNIGHTSBRIDGE, S.W.1



NINETTE.

Dainty Flesh Pink Georgette Semi-Evening Gown. Trimmed at the neck and wrists with a touch of Brown Fur; Knife-pleated Skirt. In Saxe, Vieux Rose, Navy, Black, and Grey.

6 Gns.

Write for New
Illustrated Catalogue of
Autumn Fashions
Post Free.



The "Cavendish."

Canadian Fur Co.

FURS

FROM THE MANUFACTURERS
NO INTERMEDIATE PROFITS

Our Furs are of the latest style, and on account of present conditions are put down to Record Prices to suit all purchasers.

SEND for CATALOGUE

The "CAVENDISH" (as illustration).

In fine Natural Musquash, 21½ & 23½ Gns.

Fine Coney Coats, 15½, 18½ & 21½ Gns.

Trimmed Skunk, 21½ & 24½ Gns.

Seal Musquash Coats, 28½ & 38½ Gns.

Trimmed Skunk, 45 Gns.

Excellent variety of Ties, Muffs, and Stoles in all fashionable Furs.

RE-MODELLING a Speciality

Old Furs remodelled in latest style by expert Furriers, at lowest prices.

FURS ON APPROVAL

On receipt of the usual London Trade Reference or Deposit. Country orders receive personal attention.

SEND FOR CATALOGUE.

30 EDGWARE ROAD, W.2 (12 doors from Marble Arch)

CHARMING CREATION

JUMPER Model in high quality Ivory Georgette. Flounce and Collar Black Crêpe de Chine, edged Marabout. Black Silk Cord Girdle. Other shades to order.

69/6

THE LADIES'
DEPARTMENTS

at the JUNIOR ARMY AND NAVY STORES, near Piccadilly, form a collection of individual shops with distinctive taste, yet economical withal.



JUNIOR ARMY & NAVY STORES LIMITED

15 Regent St. London S.W.1



Practical Crêpe de Chine BLOUSE

This useful Blouse has been specially designed to fill the present want for dainty, practical, and smart blouses at a really moderate price.

Blouse (as sketch), in thoroughly reliable crêpe de Chine. Can be worn buttoned right up to the throat, or open, as sketch, with large pearl buttons. In a large range of useful colours as well as pale shades.

SPECIAL PRICE, **29/6**

Or in extra quality Georgette, **39/6**

NOTE—This business will be closed on Saturdays until further notice.

Debenham & Freebody.

Wigmore Street.
(Cavendish Square) London. W.1

Famous for over a Century
for Taste, for Quality, for Value.



HOUSECOATS of QUALITY

The Three Charming Models illustrated are made from superfine Wool, all new styles, beautifully soft, light and warm.

No. 1. "THE BAVELAW," Open-stitch Spencer Coat, in Fine Camel Hair Mixture. Natural Colour.

Price **10/6**

No. 2. "THE TORDUFF," Open-stitch Spencer Coat, in best quality Fingering Wool. Colours—Saxe, Pale Blue, Amethyst, Pink, Brown, Natural, and Grey.

Price **9/11**

In ordinary Wool, Colours as above, **7/6**

In Camel's Hair Mixture, Natural Shade only, **6/11**

No. 3. "THE DOWNSHOLM," Open-stitch Alba Coat, in the famous Kashmir Wool. Natural Colour only. Very soft and comfortable.

Price **15/11**

Sent post free in the United Kingdom.

New Season's Price List, illustrating these and many other novelties in real Scotch Kilt Goods, sent on request.

Greensmith Downes & Son,
West Corner, George St. Edinburgh.



Dickins & Jones

EXCLUSIVE FUR MODEL



"Rosslyn."

Exquisite Model of Nutria and Seal Musquash, most perfect and distinctive shape, equally graceful with or without Belt. **75 Gns.**

Also in Moleskin and Musquash, 69 Gns.

Fully Illustrated Fur Catalogue
post free on request.

Post Orders receive prompt and careful attention.

DICKINS & JONES Ltd. REGENT ST.
LONDON W.1

"Aquascutum"

REGD.

Costumes and Coats

are being specially designed to meet the present demand for smart and practical garments, suitable alike for town or country wear. Made from all-wool cloth in many beautiful designs, light in weight, absolutely weatherproof, the wearer is rendered immune from chill or any unpleasant after-effects of being out in drenching rain.



THE IDEAL
CHRISTMAS
PRESENT
for Nurses, Transport
Drivers, and all War
Workers.

Country
orders
promptly
attended to.
Patterns,
Prices, and
Illustrated
Booklet
on request.

To avoid
delay kindly
send Trade
references.

THE LADIES' TRENCH COAT

Has proved a most essential garment to nurses abroad, also motor drivers and for all war work. For riding, a regular Cavalry shape is made.

Can be lined detachable Fleece, Fur, or Leather the same as officer's coat.

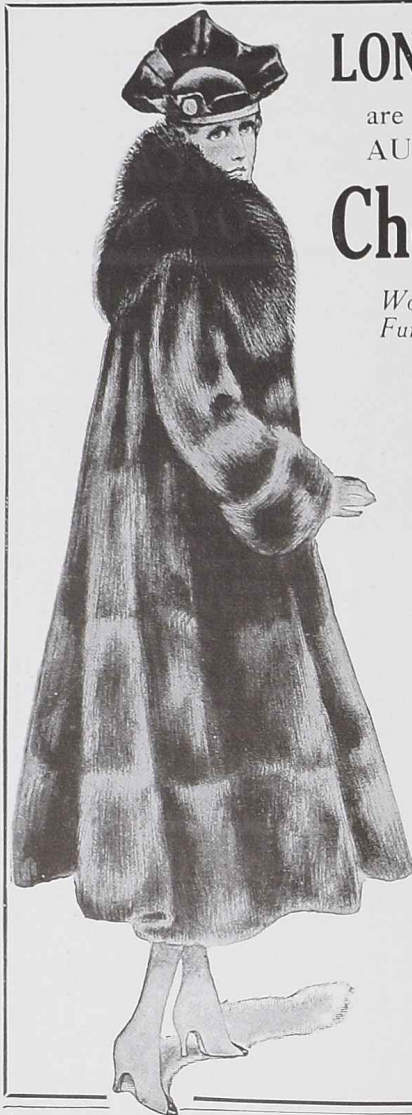
Guaranteed absolutely Waterproof.

Aquascutum Ltd.

By Appointment to
His Majesty the King.

Waterproof Coat Specialists for over 50 years.

100 REGENT ST. LONDON W.1.



LONDON FUR CO

are now showing their
AUTUMN MODELS in

Choice Furs

World-renowned for reliable
Furs at Moderate Prices.

Natural Musquash Coats
(sketch), Plain, or with Skunk
Collars. 16, 18, and 21 Gns.

Seal Coney ditto, 16, 18, and
21 Gns.

Seal Musquash Coats, trimmed
Natural Skunk, 39 to 59 Gns.

Skunk Capes and Muffs, latest
fashionable shapes, from 12
Gns. the Set, Cape and Muff.

FURS REPAIRED & REMODELLED

at strictly moderate charges.

THE LONDON FUR CO.
make "a speciality" of this
branch of their Business, and
are acknowledged to be the
best and most expert firm for
such work.

1 OXFORD STREET
LONDON W.

(Exact Corner of Oxford Street
and Charing Cross Road.)



For Evening Wear

HERE is a seductive little evening shoe of finest glacé kid, with an oxidized buckle with a ruche of silk inside it. After the day's work it is a real pleasure to put it on, for it is both comfortable to the foot and satisfying to the eye. Moreover, it will give more than a season's wear, and look well all the time. Name of nearest agent will be sent on request.

NORVIC

The Shoe

de Luxe



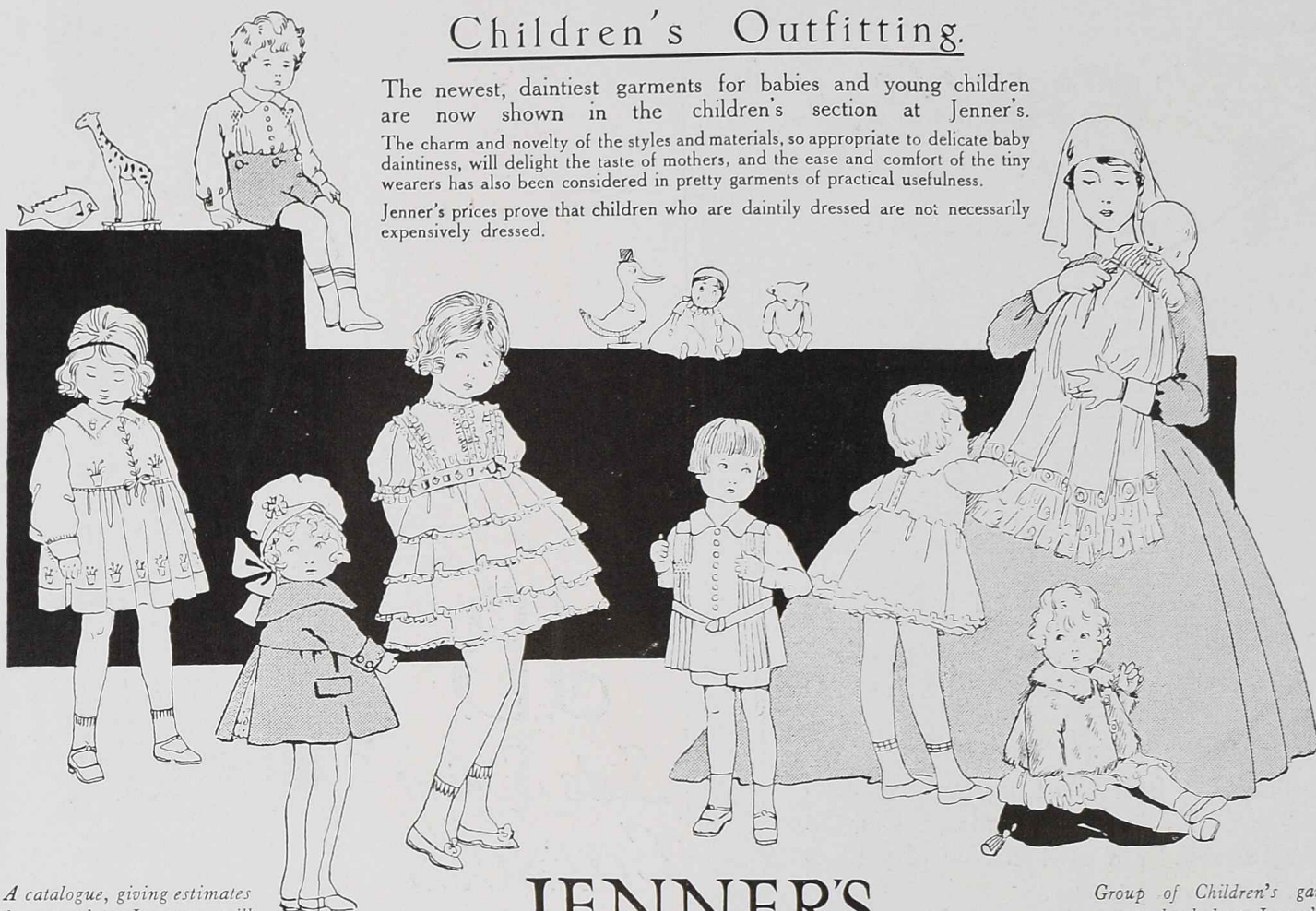
NORVIC SHOE CO. NORWICH
(Howlett & White Ltd.)

Children's Outfitting.

The newest, daintiest garments for babies and young children are now shown in the children's section at Jenner's.

The charm and novelty of the styles and materials, so appropriate to delicate baby daintiness, will delight the taste of mothers, and the ease and comfort of the tiny wearers has also been considered in pretty garments of practical usefulness.

Jenner's prices prove that children who are daintily dressed are not necessarily expensively dressed.



A catalogue, giving estimates for complete Layettes, will be sent free on request.

JENNER'S
PRINCES STREET
EDINBURGH

Group of Children's garments sketched at Jenner's.
Prices on request.

ATTRACTIVE HATS

WE have now in stock a number of attractive and moderately priced hats similar to the one illustrated. These are copied and adapted from the newest French models, and are made in our own workrooms by highly skilled milliners.

ATTRACTIVE MODEL, in Jade Velvet, with crown of Mole-coloured Fur, finished with Tassel of Jade Silk.

Price
4½ Gns.

Also in Black Panne Velvet, with Silk Tassel.

3 Gns.

MARSHALL & SNELGROVE
LIMITED
VERE STREET AND OXFORD STREET
LONDON W

NOTE.—This business will be closed on Saturdays until further notice.



The Bernese Coatee

Not only does it freshen the passée evening frock and cover a neck too low for the moment, but becomes an entirely new costume with each separate skirt that it enhances.

Folded they occupy so little space and they emerge so fresh from a suit case that they are a source of continual delight to the traveller.

For travel, a Bernese Coatee over a dainty Camisole with either Georgette or thin Satin Skirt makes a complete and charming little dinner outfit.

Coatee from 45/-

Selection sent on approval on receipt of London trade reference.

Georgette or Satin Skirt, 4½ Gns.

Thresher's

5 Conduit St. W. 1

Almost on the corner of Regent St.



Grafton

COTTON VOILE



For the loose rest gown you just slip on in the evenings, for the evening gown we wear so very, very seldom nowadays, for the invaluable "half-and-half," Grafton Voile is the ideal material.

Chic, yet inexpensive, Grafton Cotton Voile is made in all the newest and most artistic shades and the fastest colours obtainable.

OVER 200 DESIGNS

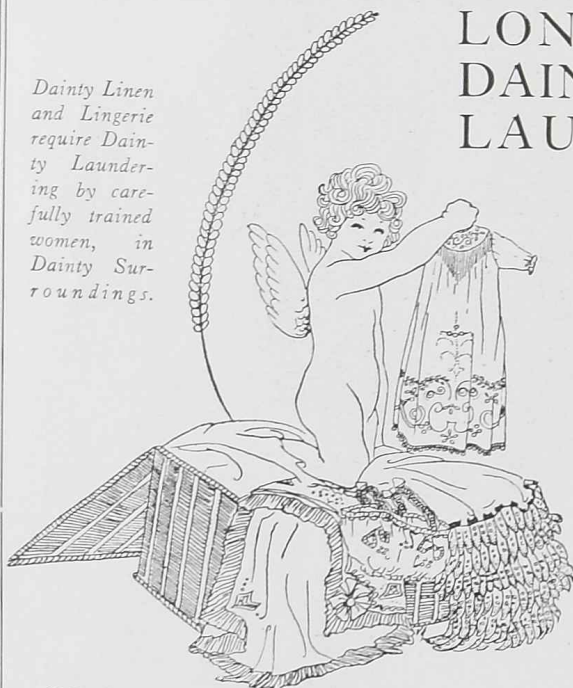
40 in. wide. Printed and in plain colours, 2/11½ per yd.

Insist on GRAFTON stamped on selvedge.

If unobtainable from your local draper, write to Graftons, 69 Watling Street, London, E.C.4, and we will arrange for a good selection of patterns to be sent to you post free.

LONDON'S DAINTIEST LAUNDRY

*Dainty Linen
and Lingerie
require Dainty
Laundering by care-
fully trained
women, in
Dainty Sur-
roundings.*



EVERY housewife has experienced the tragedy of ruined linen through careless handling. The Lavender Laundry exists to take care of linen and lingerie, and to launder with the same conscientious care that the articles would receive at the hands of their owners.

SPACE precludes a detailed account of the unique method employed, but the names of many titled patrons (of whom a list will be sent on application) who entrust their silks and laces to the Lavender Laundry is sufficient testimony and appreciation in itself of the satisfactory results.

No chemicals whatever are used.
Repairs and Darning at moderate charges.

Every description of Wet and Dry
Cleaning and Dyeing. Collections and
delivery by own vans, rail and post.

LAVENDER LAUNDRY

STRAFFORD ROAD, ACTON W.

Telephone: Chiswick 822.

J.B. Side Spring Corsets The Corsets of Distinction.

Dignity

The dignity which is conferred by good workmanship; by careful planning based on expert practical knowledge; by scientific and hygienic principles of design—this is the distinctive attribute of J.B. Corsets, and they confer this dignity on the wearer—the simplest clothes worn over these notable corsets "hang" as they never hung before, and many a woman realises for the first time when wearing J.B.'s the possibilities of her own figure. Viewed in the light of these undoubted facts, the price seems absurdly moderate.



Model No. 710
For average
figures.

15/11

Write now for Style Book of "Distinctive Corsets," post free on request, James S. Blair & Son, 16 Fore Street, London E.C.2; Great Ancoats, Manchester; 49 Queen Street, Glasgow.

Leading Drapers Everywhere



TOOTAL CLOTH

The Guaranteed Velvet Fabric

The rich silk velvet effect of Tootal Cloth is peculiarly suited to present fashionable simplicity. Its lustrous depth of color gives graceful light and shade enhancing the simplest lines and obviating trimming. No other material can give the same exquisite beauty at such moderate cost. See name on Fabric, and use it for

Costumes	Home Frocks
Visiting Gowns	Evening Frocks
Evening Wraps	Children's Wear

THE SEASON'S FABRIC

For hard outdoor wear Corded Tootal Cloth has no equal.

CORDED	27 inches wide, in	PLAIN
4/6 per yard	black, white and a	per yard 5/6
	wide range of colors,	

Stocked in special roller boxes, so that drapers can always supply it in perfect condition.

PATTERN BUNCH FREE

Write for the Tootal Cloth Pattern Bunch, showing the fine variety of beautiful, non-rubbing colors. Address TOOTALS, Dept. 17, 132, Cheapside, London, E.C.2.

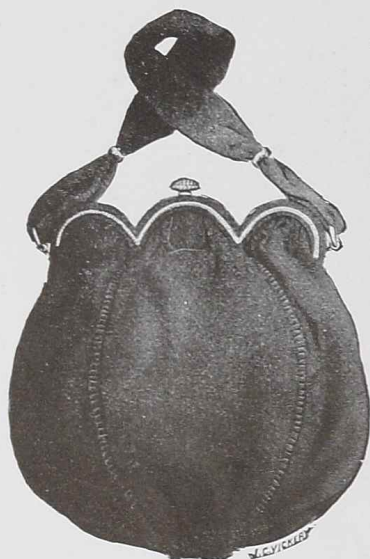
TOOTAL BROADHURST LEE COMPANY LTD., Manufacturers of the Tootal Guaranteed Fabrics: Tobralco; Tootal Pique; Tarantulle for Dainty Home-sewn Lingerie; Tootal Cloth (as above); Tootal Shirtings for Men and Women; Pyramid Handkerchiefs for Men; and Lissue Handkerchiefs for Ladies.



THIS MODEL OF SOFT ELEGANCE shows Fashion's trend towards simplicity of line. It is sketched from an authentic Paris Creation fresh from the source, and gives the correct silhouette. The effect of sumptuous richness is obtained by sheer beauty of Fabric, and the graceful light and shade bespeaks a lustrous depth of color enhancing the straight hanging character of the robe. Without the fur or embroidery, this model would still retain its exquisite charm of distinction; the silken scarf with tasselled ends completes the characteristic grace.



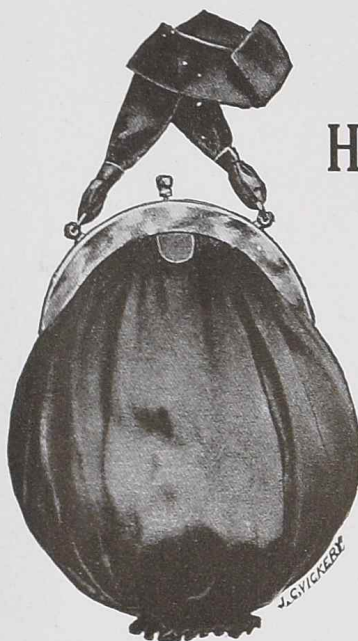
A visit of inspection invited, or Catalogue of useful Silverware, Fine Leather Goods, Hand Bags, Jewellery, etc., sent post free on application.



Black, Blue, or Grey Moiré Silk, with Marcassite Mounts. 7 x 7½ in.
£9 17 6

Black or Moiré Antelope, £11 7 6
Very finest quality, beautifully made.

Lovely



Black or Navy Faille Silk, with lovely Blonde Tortoiseshell Frame. £9 15 0

Larger, £10 10 0

Semi-Blonde Tortoiseshell, £5 15 0 and £6 6 0

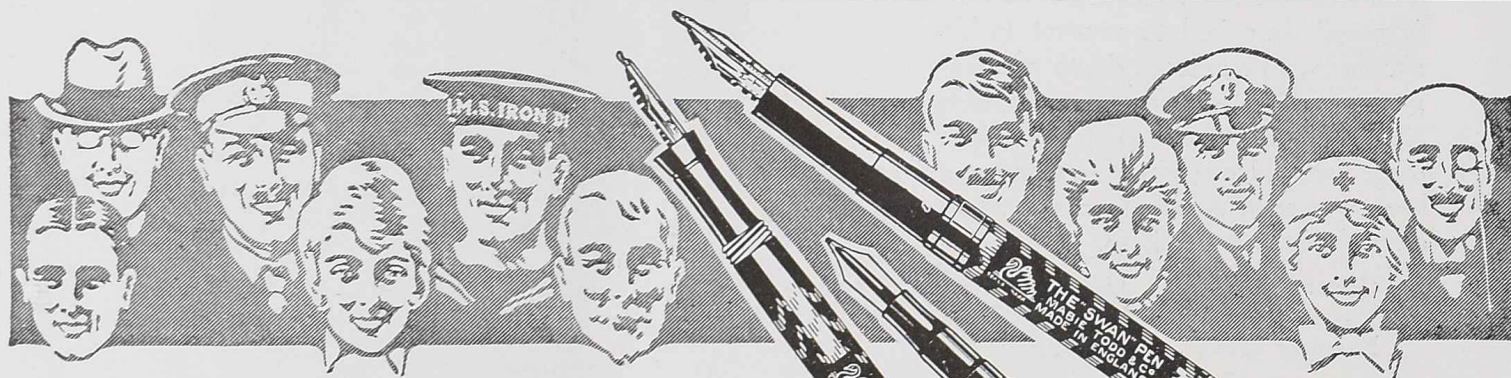
Dark Tortoiseshell, £3 15 0 and £4 15 0

Hand Bags



Lovely Striped Silk Bag, with beautiful Blonde Tortoiseshell Frame, charmingly lined, fitted Mirror. 7 x 7 in. £12 18 6

Faille Silk ditto, with Dark Tortoiseshell Frame, £5 17 6



"Just a line"

To-day there is so much to say to so many people, some in distant lands, that many correspondents get only a line, and often and often others receive nothing at all. Get a "Swan" Pen and write more letters with less effort.

THE **SWAN** FOUNTAIN PEN

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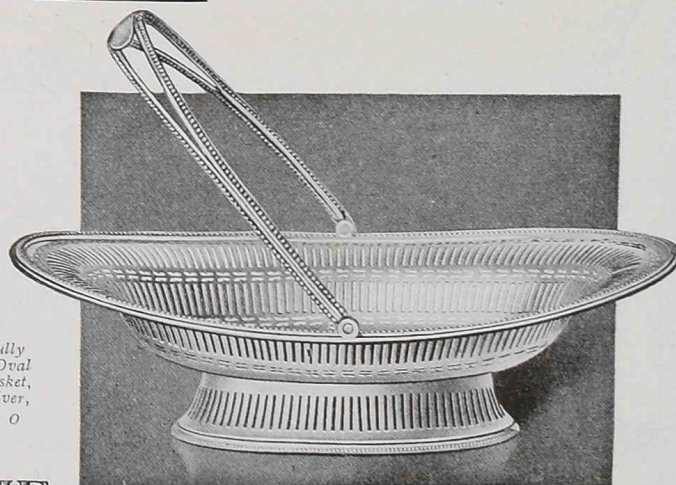
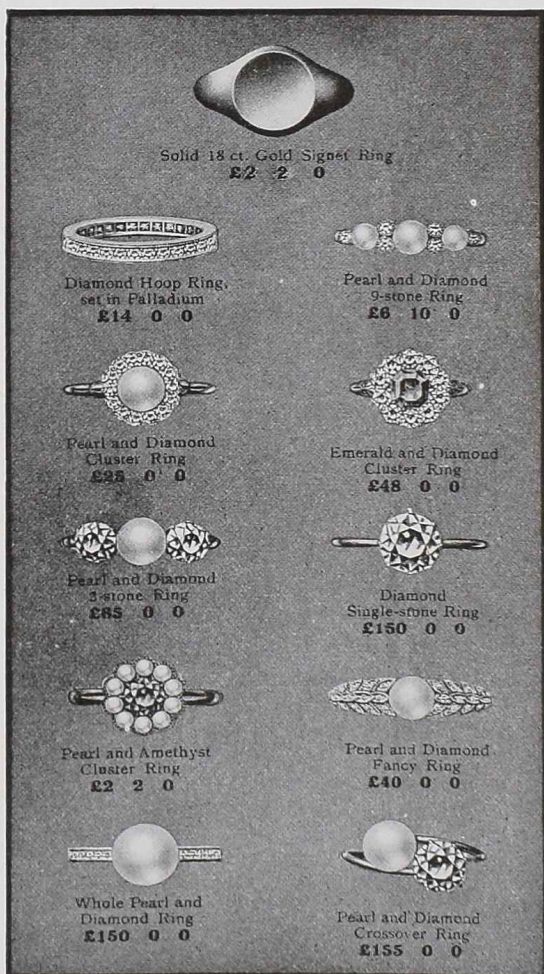
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THE LINGERIE NUMBER OF VOGUE

VOGUE knows that there are thousands of women in this country who buy their lingerie in Paris and who are therefore ever desirous of getting the new designs and ideas in this dainty personal apparel; for this reason we are pointing to the Paris lingerie article in this issue. There are four solid pages of it, three of personal lingerie, and one of lovely table-linen. You will be interested to see the new conventionalized designs with which much of this lingerie is embroidered,—designs essentially different from the garlands and sprays we usually associate with French embroidery. You will notice, too, that black lingerie is still being worn, and that there is a great deal of coloured embroidery on fine thin material, such as Georgette crêpe, crêpe de Chine, and handkerchief linen. The page of table-linens shows you what Paris considers the new and smart use of embroidery and lace and hemstitching

on table-cloths. And what is more, the lingerie which we are showing you in this article may be bought for you by Vogue's Paris office. All you have to do is to write a note to the Vogue Shopping Service, at 2 Rue Edouard VII, and tell them what lingerie you want to buy, and they will send you the prices; then you merely have to send your check for the things you desire and they will be sent to you with no further trouble on your part.

It would be hard to let an issue go by without showing you something that would make you exclaim just because of the sheer charm of it. What we are referring to now are the three pages of photographs of Marie Doro, wearing some lovely gowns,—gowns just as lovely as any that ever occurred in ante bellum days.

Paris gowns are represented by quantities of attractive costumes, some of which are very

practical winter things, and others are whimsical bits of femininity, just to give us a touch of the dainty and charming.

WHAT PARIS WEARS

Paris has been cleverly learning to make new use of old things. Almost every woman has reserve stores of finery. The Parisienne has been searching among her tucked-away possessions for bits of jet and strings of jet beads with which to ornament her new frocks. For jet is being worn a great deal in Paris—you see it on daytime frocks in form of belts or in glittering patterns. She is doing all this to vary the black that so many—alas—find obligatory, but which is too economical and too becoming to be left entirely to them. "She even wears black ribbon on her lingerie." You may read all about this in the Paris article, on page 35.

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Late January 1918



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Campbell

MRS. AUGUST BELMONT

Mrs. August Belmont, who was Miss Eleanor Robson, has been among the American workers who are gathering material for the Red Cross spring campaign. With her husband, Mrs. Belmont has toured through various sections of France, inspecting base hospitals, visiting families who are under the care of the Red Cross, and obtaining first-hand information that will help the people of the United States to know what the Red Cross is doing in Europe



FRENCH LINGERIE—PARIS IS SEEING IT THROUGH

PARIS does not care for white lingerie as much as it did. There is a pronounced tendency toward coloured linen, embroidered silk, chiffon, and mousseline-de-soie. Sometimes the embroidery is done in heavy silver, which is a surprise, but is naturally not meant for the chemises of every day. The lingerie houses and the big dressmakers are letting themselves go, and ingenuity runs riot in designing and producing novel lingerie. With all the varied designs, however, simplicity holds its place. When lingerie is trimmed at all, the trimming is of Irish lace, drawn-work, feather-stitching, and simple embroidery of which the patterns are achieved by dots rather than by elaborate garlands.

The modern silhouette has led to the abolition of the stiff brassière and heavily boned corset. The Parisienne now wears, instead of a brassière, a delicate affair made of lace—perhaps of Irish crochet, with silk elastic bands to give it substance,—and her hip corset is of very supple tricot.

DOWN WITH PETTICOATS

Another change due to the silhouette is evident in the enforced absence of petticoats, for petticoats are banished, and combinations of crêpe de Chine take their place. Sometimes these combinations are all black, trimmed with bias bands of net, without a vestige of lace. Many of them are of the envelope variety. One pretty model of black and white checked chiffon is embroidered with tiny pink rosebuds; another, of washable crêpe de Chine, has inserts of black net. These models are executed in a wide range of colours and are very new. The narrowness of the prevailing skirt demands

There Are Many Ways of Vindicating One's Nationality; One Way, As the Frenchwoman Conceives It, Is to Wear Lingerie That Is More Than Ever French

the suppression of every extra fold and the use of the thinnest lingerie materials.

When it comes to nightgowns, fancy has again been given free rein. Of course, there are always women to remain faithful to the garment of handkerchief linen incrustated with lace. But the recent frivolities offered us are made of ephemeral materials, compared with which handkerchief linen seems very conservative; these new models are often pleated and embroidered with

coloured flowers or in interlacing checks, like the tights of Harlequin. Most of the decoration appears, of course, around the neck or on the hem of the short sleeves. A French coquette dons one of these fantasies on a misty winter afternoon, when a slight cold gives her an excuse for surrounding herself with the exquisite laces of her pillows and coverlet, and amid this prettiness she receives her most intimate friend and confidante for tea and an hour of gossip. To lend colour to her imaginary ailment, she crumples in her hand a handkerchief that would go almost through the eye of a needle. Such trifles, this season, are very fine and sheer, rather large, and hardly trimmed at all; at most, they have a little hem-stitching, or perhaps a line of coloured thread, with initials in the same colour embroidered in one corner with truly Parisian skill.

Dressing-gowns have somewhat changed their character, owing to the coalless winter of last year and the prospect which confronts us of another such winter. Most of the new models are made for warmth; they are often wadded and are simple in line, with something of the monkish robe about them. First of all, they must be easy to put on and take off. The Japanese kimono has been rather done to death, and we are supplanting it by a garment of straight lines, confined by a narrow belt. The favourite materials are coloured velvets, flowery silks on black grounds, zenana cloth for very chilly days, or the welcome warmth of heavy Scotch plaid woollens.

COMFORTS OF THE "CHAISE-LONGUE"

The pillows and coverings of the *chaise-longue* have taken on something of the same character. The fashionable woman



The one-time draughty negligée is no longer the thing in Paris. An ideal undress uniform for elegant but chilly boudoirs is made of a warm material called "peau de marmotte"; it's furred with baby bear and, most important, it's quick to get into. The Breton cap is of lace made over pink muslin and strips of blue ribbon. On the right is a jacket of pink plush edged with swan's-down—made just big enough to warm the inimitable French shrug

TWO MODELS FROM PREMÉT

now buys a coverlet of something warmer than lace, and instead of lingerie pillows she seeks for "suns" and "triangles" of silk and velvet, often embroidered in the bold and regular figures of the modern art designs, in black on light backgrounds, or in gold and silver threads on a colour. Sometimes frills of chiffon and silk net are added to give a feminine touch to those fantastic "melons" of soft warm stuffs, which resemble, with all their colours, some miraculous fruit of the Southland. Some clever women work out rich harmonies of colour in these luxurious fittings of the boudoir, to which the appropriate shading of the lamps and candles adds a softly glowing charm.

FEATHERS AND FUR

Some of these couch appurtenances are sketched at the bottom of page 33. These pillows, it will be noted, are often made in the shape of big soft daisies or sunflowers, and many of them have their own appropriate accompanying coverlets. These lounging-sets are not only of silk and velvet, but are also made of fur,—ermine, rabbit, civet, and the other soft furs. There are also in evidence among the new pillows, beaded specimens, round and square, made by Lanvin, which are designed more for the support of a slender foot than to comfort a chilly shoulder, but the beaded pillows are no less decorative than the



Pink Georgette crêpe would satisfy the most critical of æsthetes in the matter of lingerie; the designer adds white tulle inserts embroidered in colour



On lingerie so scant and simple, embroidery is important. These pink silk voile drawers have been embroidered in colour and edged with green silk bands

softer fur pillows, and they have most certainly met with an instantaneous success on all sides. Their colours are delicate and recall the embroidery of the 1840 period. The ermine cover shown in the above-mentioned sketch is a combination of winter and summer ermine (the winter ermine is white, while the summer pelt is cream coloured) and is lined with quilted French blue silk and banded with a pleated band of the same silk.

For several years, there has been an attempt to bring into fashion pillow-cases and sheets of coloured materials. A few households have adopted this original idea. Such things cannot be bought in the shops; the manufacturers make them specially for their clients. Pink and blue are the favourite shades; a wide ribbon of the same colour as the linen is run through the hemstitched hem and tied in a big bow. In spite of invasion and destruction, the Vosges districts are still sending to the Paris houses wonderful white linens, incrustated with inserts of Irish or Binche lace or ornamented with drawn-work, which is immensely popular.

FRILLS AND FEATHER-STITCHING

There are simpler sheets trimmed only with rows of feather-stitching. Sometimes a linen sheet will carry a hemstitched frill of much finer quality. The pillow-cases, round or square, always match the



PREMET



TWO MODELS FROM LANVIN

This garment with its picture-book air was designed to delight; its companion piece appears above, at the right. The little figures are in colours on pink silk voile

The scant Grecian bottom of it is of pink crêpe Georgette; the Eton jacket is of black Chantilly lace and is trimmed at the neck with green and pink bead roses



Tiger

Aside from being a ravishing lacy thing of pink Georgette crêpe embroidered with pink silk, this chemise interests us because of the novel bead roses on the sash



sheets, and are often in harmony with all the details of the bed furnishings, and even with the nightgown. Big knots of ribbons frequently ornament the corners of the pillow-cases. As for the coverlets, some of them are mere cobwebs of point de Venise or Valenciennes lace.

Table-linens have also assumed great importance. Most of the table-cloths follow the shape of the table, with designs adapted to it, in English embroidery, drawn-work, or Milan work, and sometimes a medallion of colour in the centre lends a gay note to the effect. Round table-cloths have had a great success. The undecorated part of the linen is often squared off with hemstitching, while in the centre there is a perfect circle of flat dots, feather-stitching, or Richelieu embroidery. Napkins have similar hemstitching in squares, with a band of guipure or embroidery at the edge, just below the monogram.

MONOGRAMS AND THEIR SUBSTITUTES

In monograms, by the way, there are also new ideas. Sometimes the initials are replaced with some emblem, which has been adopted for the marking of all the linen—a rose, a bird, or a symbolic figure of some kind. Tea napkins are often made entirely of lace, and are smaller than ever. The interest taken in these dainty household things proves that, with all their war work, women are finding means to preserve the true spirit of homemaking which it has always been theirs to manifest.



TWO MODELS FROM PAQUIN

This altogether black garment is made of crêpe de Chine, cut on narrow lines, black ribbons, and black Chantilly lace; its designer lets no colour disturb its sombre delicacy

The Parisienne evidently discards from weakness—she discarded all other lingerie from a weakness for the black crêpe de Chine and Chantilly lace combination above

LANVIN

From chilly chin to heels which have no desire to cool themselves, the French maiden can tuck herself under the ermine cover which has been made for her "chaise-longue." Even the advent of a guest will not bring her out from under cover; she will merely push up the round pillow of ermine (and perhaps another of squirrel or civet), pull up the cover so that the blue silk of the pleated edge and lining will show, and partake of tea and scandal



THE TABLE - LINEN

DESIGNS ARE CHOSEN

FROM THE MODERN

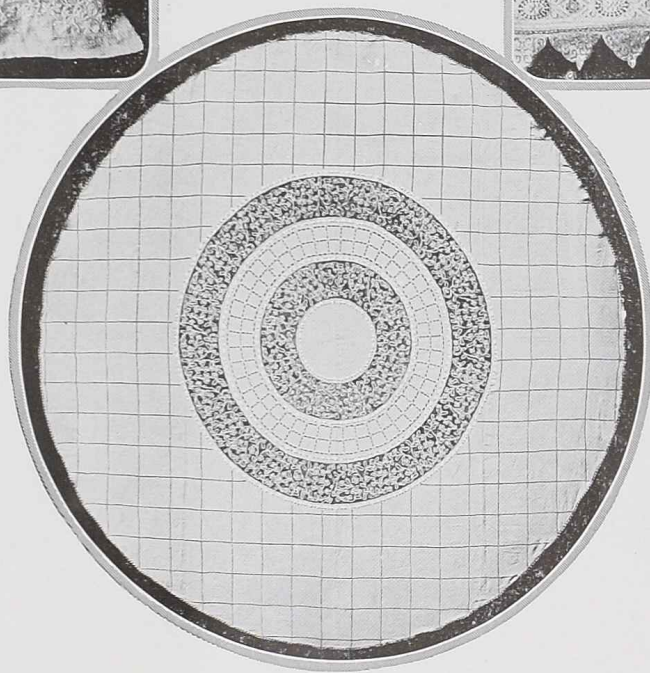
AND THE ANTIQUE



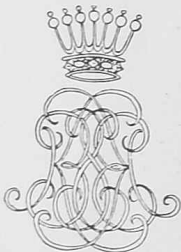
(Below) This tea-cloth is a record of the hours devoted to beautifying it; two circles of Milan insertion enclose a band of English embroidery; the outer checker-board is of drawn-work and has a picot edge; diameter, two yards and six inches



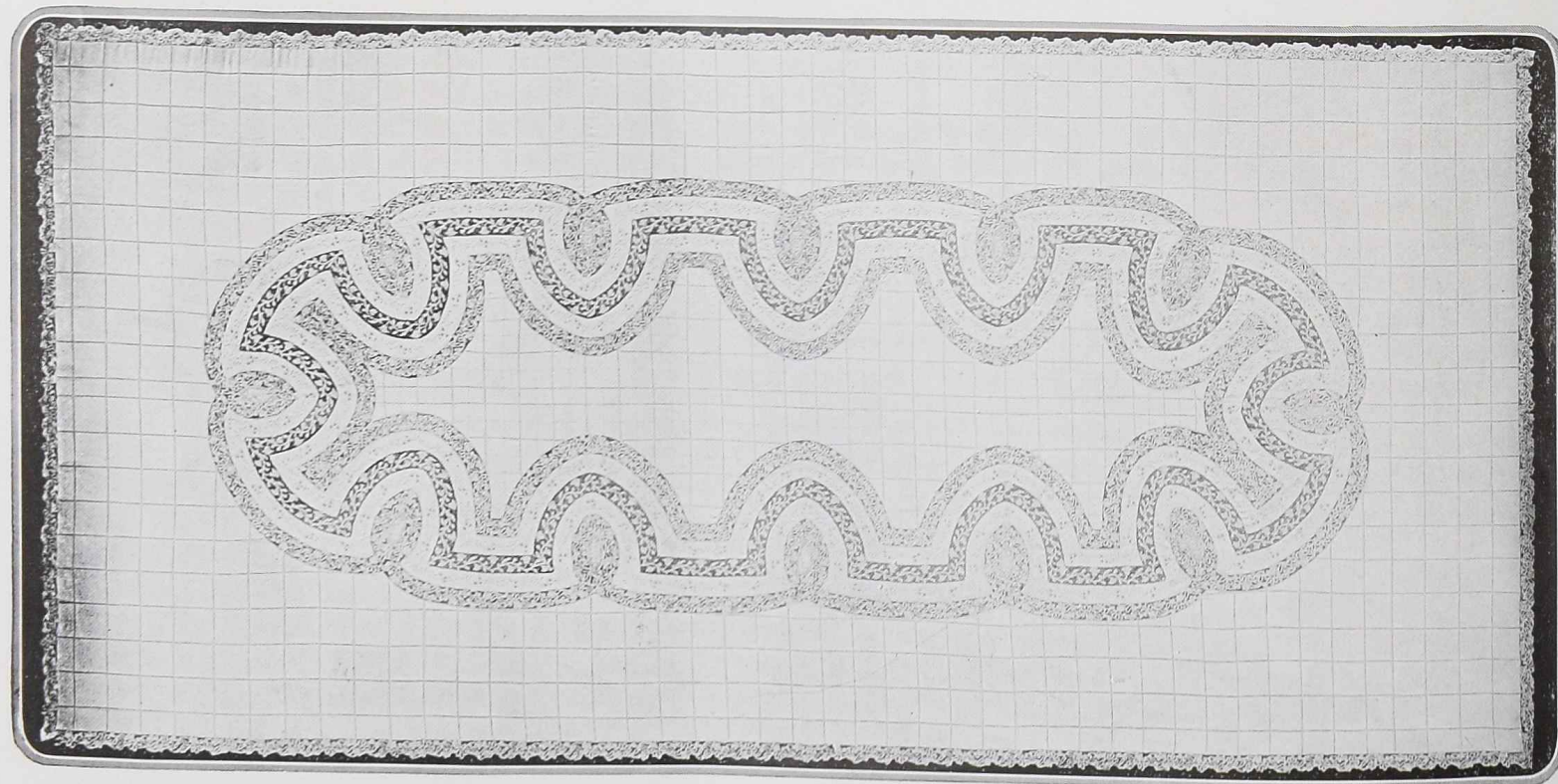
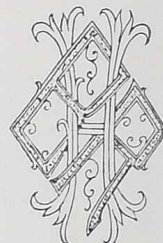
(Above) Cobwebby linen is the material the French designer chose for this breakfast-cloth, and against such a background is placed a design featuring the cock emblem of Republican France



(Above) This table-cloth isn't of lace, though it seems to be; it's a cloth of ancient linen, entirely covered with intricate Venetian embroidery; two cloths and monograms shown, from Giraud



(Below) It is unusual to have a large table-cloth so elaborately ornamented with lace and embroidery, but this cloth for eighteen covers is conceived in the same spirit as the smaller round cloth above; both are from Fairyland. Two insertions of Milan lace enclose an insertion of point de Paris lace and embroidery; the outer space, like the inner, is a crisscross of drawn-work and has a Milan lace edge



PARIS MAKES LIGHT of the DARK SIDE of its FROCKS

SO many Frenchwomen, alas, have been compelled to wear black these last three years that one might think that others would avoid it like the plague. But black has so many qualities of distinction, of becomingness, and of economy, that it cannot be abandoned entirely. Of course, black all by itself is best left to those whom the sacrifices of war have touched most nearly, lest the gloom of our streets and homes be intensified more than need be. But, deftly touched with colour and worn in an original manner, black remains indispensable, and to the woman who understands the subtle art of playing with sartorial ideas, varying combinations offer an entrancing field for experiment. According to one of the latest discoveries, the experimenter wears with her all-black frock a big coat of pale gray, or beige, or green, trimmed with black furs to repeat its sombreness, and then she completes the costume with a little hat that must match the coat. This is just one of those "why-didn't-we-think-of-it-before" things that somebody has had the wit to invent.

If a woman is so minded, she can turn this idea the other way about and wear an enveloping black coat trimmed with light fur over a frock of the same pale tint. Then she will add a little black hat, and after all, the little black

Something Black and Something Else, Combined
with Ingenuity, Make the Frocks in Which
the Parisienne Entertains Her "Permissionnaire"



Mlle. Robinne, of the Comédie-Française, winds herself bewitchingly into the filmy scarf which encircles her hat



TWO MODELS
FROM LANVIN

Perhaps those mysterious signs have a secret meaning all their own, but certainly they tell the world how very smart a frock may be when it is of that supple silk called ondine, in gray, embroidered in black silk and combined with black wool velours. The hat is of black velvet

hat is the most reliable friend of many women. It is especially in visiting the restaurants and observing the costumes there that the new contrasts which smarten and enliven the mode become apparent. We see no more sensational novelties, but the revival of "the willingness to please" is certainly an encouraging sign of the times.

Another way of introducing the black note cheerfully is to use the new jet embroideries on the popular dark blue or green dresses. Jet has been taboo for many years, but the true economy which war is teaching us has led designers to delve into many a hidden store of antiquated treasures, and the revival of jet is one of the results. Happy the woman who has tucked away her old possessions, if they include a supply of the glittering black. Jet can add an indescribable attractiveness to daytime frocks; the new-old trimming is introduced sometimes in long strings of beads in the form of a belt, sometimes in incrustations in patterns. One frock of blue bure had its sleeves and shoulders of bright blue silk entirely covered with a regular embroidery in jet, while along all the edges of the waist were bands of the beads, about an inch wide, like the braiding on a uniform.

Some women carry the idea of a touch of black even to their lingerie and run the *cache-corset*, which just shows through the thin blouse, with a sombre ribbon. This gives an effect often very successful with a light dress.

INGENUITIES OF FASHION

The same ingenuity which women display in the use of black is brought into play for other colours. By clever choice of gray in its many shades, *grève*, dove, or mist gray, a blonde woman may greatly enhance her charm. The new range of browns, too, among which is found that tint called blonde, becomes a tower of strength in the hands of a woman of fair colouring. And many have been quick to see this; the Princesse de Faucigny-Lucinge, the other day, wore a velvet frock of this shade, trimmed with natural beaver. She added to it a large toque of blonde colour, with a floating veil of gold tulle, not very long; her costume is sketched at the lower left on page 36.

Neutral colours are so popular at present that the brunette who took joy in the bright shades that were made for her peach-bloom cheeks feels somewhat slighted. For her, however, is the trick of livening the prevailing dullness by lin-

ings of striking brilliancy or of adding some bright touch to relieve the otherwise sombre effect of the costume. A waistcoat of silk or of embroidered leather is a means to this end, but the woman who catches at such sartorial straws must be sure to choose a style that is becoming. The "Grande Mademoiselle" variety, for example, with its bouffant skirt and military sash, is only for her of the slenderest silhouette. However, the additional opportunity to show one's clothes-intelligence need never be unwelcome.

The place to see the best clothes, just now, is at the good restaurants. The only excuse for frivolity that Paris allows herself is the necessary entertainment of the *permissionnaire*, or soldier who has a few days' leave and naturally wishes to distract himself as much as possible. He is taken to enjoy a really good meal at one of the places that still uphold the supreme reputation of the French cuisine; and, that his enjoyment may be complete, the ladies of the party invariably don their prettiest gowns. The gorgeous effects of peace times are no longer to be seen; but there is a charming ingenuity and a feminine science in the arrangement of details to effect undeniable success with the simplest means. At the theatre, afternoon frocks of gold tissue, sometimes veiled in chiffon, scintillate like



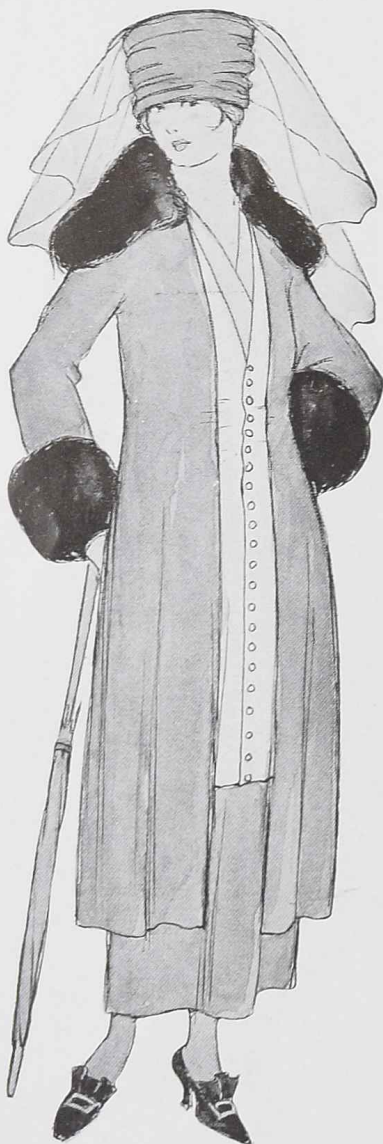
Mlle. Napierkowska excels not only in dancing, but also in that new Parisian art, the cheerful wearing of black. Her costume is of black charmeuse, embroidered in silver-gilt and brown silk threads, and the little hat is of black velvet, embroidered with little silk chalk coloured crosses

When Mlle. Cécile Sorel plays in "Poliche" at the Comédie-Française, she wears frocks that—like her rôle of blasé coquette—know many a clever device. Perhaps you hadn't heard of lining the ends of a sash with soft fur?



Not alone that it is sophisticated, but that it has originality, is reason for liking the gown of shimmering blue and silver that Mlle. Sorel wears in the second act. The skirt has panels of fur running down each side of the front.

TWO MODELS FROM CHÉRUIT



DÉUILLET

It looked very like a hovering butterfly, the veil of gold tulle that the charming Princesse de Faucigny-Lucinge wore over her toque with a suit of beaver and velvet in the new shade of blonde brown.

Bakst might have created the varicoloured design of this gown which the Comtesse Étienne de Beaumont inspired. Wings of gold tulle mingle distractingly with a trailing scarf of sheer Caucasian wool.

There is more than one way to give the saving touch of colour to the black costume; one may endow it plentifully with brown rabbit. Combined with that soft silk called ondine, the contrast is very smart.

the waters of a fountain in the semi-obscurity of a box. They are quite plain and depend upon drapery, or, at most, a band of fur, for effectiveness; the waist-line is a favourite place for the fur. Most of these gowns have long sleeves; these, however, are never tight, but are of the open variety, widening at the hand and often lined with peltry about an inch deep.

LITTLE TOUCHES THAT ARE NEW

The hem of the frock is another new place for a touch of fur. It is set underneath so that it is almost invisible, but is allowed to project slightly, like the old-fashioned "brush braid." Gowns of this type are often slightly décolleté, but it is much newer to collar them to the ears. This is a real innovation, and the dressmakers have seized upon it with avidity. The collar of red doeskin which Paquin puts on the brown velvet dress on this page, at the lower left,—very high and straight and continuing in a sort of vest that reaches below the waist—doesn't it lend interest to a simple frock?

Poiret puts the new draped collar of pearl gray cloth on a frock of navy blue moire silk, shown on page 38, at the upper right. From Paquin comes a gown of heavy red cloth with a collar of gray astrakhan reaching to the ears, and a cap of the same fur, pulled down to meet it. Even frocks of distinct Chinese influence, like the Lanvin gown in gray, which is sketched at the lower left on page 35, are topped with tall collars. The Comtesse d'Hautpoul was one of the first to be seen wearing one of these new collars, which flatter the oval of the face when it is beautiful, and disguise it if it is not all it should be.

Apropos of neck arrangements, certain women well endowed with this world's goods are wearing high around the neck, like a velvet ribbon, a



Albin
With so much blue fox, little is seen of Mlle. Delza or the blue and gray silk of her Doucet mantle

thin fine chain of diamonds mounted in flexible platinum settings. We seem to be entering an era of new modes for the neck and shoulders; some experiments will undoubtedly be grotesque, but others are sure to be interesting and full of charm.

AT THE COMÉDIE-FRANÇAISE

Of course, it is only on the stage that dress really retains its ante-bellum importance; all honour to the actresses of Paris that they continue to present to us pictures of what a charmingly gowned woman may be.

In "Poliche," playing at the Comédie-Française, Mlle. Cécile Sorel is wearing four gowns from Chéruit which are admirably adapted to express the mind of "Rosine." The gown of geranium pink velvet, worn in the first act, is reproduced on page 36, at the upper left. It is simple in the extreme, lightly gathered on the hips, and confined by a belt at the back, tying in long ends lined with fur. The open sleeve, so flattering to a pretty arm, is used,—the same type of sleeve that appears in the gown of the second act. Perhaps there will be a sort of "game of sleeves" among the dressmaking-houses as there is of collars, and, really, it is time that something new should be done with them.

The gown of the second act is a marvel of metallic cloth in blue silver, belted in old-blue, with long lines of fur on the skirt; it is sketched at the upper right on the same page. Mlle. Sorel also wears an interesting automobile coat and a perfectly delightful robe d'intérieur of rose voile, draped in the antique manner. All these gowns are as Parisian as it is possible for gowns to be and exactly suited to the blasé coquette, who cares only for those who amuse her. They are as feminine and as skilfully designing as the mind of "Rosine" herself.



PAQUIN

To the clever Parisienne, brown velvet is never dull. She adds a high collar and vest of red doeskin to a simply cut frock—a bright and happy thought



Mario Calosso
Mlle. Mona Delza, who plays at the Théâtre Edvard VII, wears a Lucile frock of gray tricotine, that practical material, with a medieval cape edged with fur



PAQUIN

This gown of red moire silk, sashed in brown tulle and trimmed with bands of sable, is determined to grow narrower with each succeeding skirt



TWO MODELS
FROM POIRET



By using more fur, one needs less
wool, is the patriotic argument of this
costume, from Callot



There is no doubt that Paris
favours checkered bands of vel-
vet, for here they are, in black
and white, ingeniously trimming
a gown of beige velvet

Paris is concerning itself might-
ily with high draped collars like
the one which tops the pearl gray
cloth bodice of this blue moire
silk frock

At the Théâtre Ed-ward VII, Mlle. Mona Delza is irresistible in a Greek robe from Lucile. It is of very pale pink chiffon, fringed and embroidered in a key pattern with coral beads. We have worn, we are still wearing, and we shall in all probability continue to wear for a long time, these Greek tunics, more or less transparent and of varying lengths, embroidered, plain, or heavy with braiding. One sees them in all colours, some bordered with fur, others with a touch of silver braid at the edges of the wide sleeves or the opening at the neck. Paquin shows a charming thing, all froth and lightness, which was designed for wear on the stage; it has a band of fur down one side only.

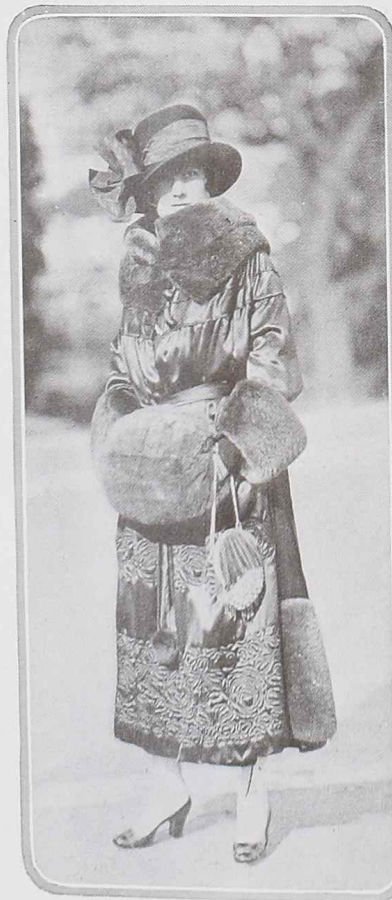
AN UNUSUAL GOWN

Here is another gown, an extremely individual one, made for the Comtesse Étienne de Beaumont and shown in the sketch at the bottom of page 36, in the middle. It is of a material in a vague multicoloured design, that looks as though it might have come from Russia. Sleeves there are none, but instead there are wings of gold tulle



Seeberger

It must take intuition to recognize one's friends in the Bois, if they all wear their hats down and their collars up, as does Madame Forzane



One of the most charming and decorative bits of scenery seen recently in the Bois was this costume, for which Douillet claims the credit

which mingle with a scarf of Caucasian wool, so fine and so transparent that it seems to be made of thin net or mousseline and not wool at all.

Then, by way of saving something nice for the last, as the children do, there is Mona Delza's mantle at the top of page 37; it belongs, not to the stage, but to her wardrobe for street wear. Of changeable silk, in blue and gray, its fullness is gathered in at the waist by a narrow girdle, tied in the front. The skirt is ornamented with six rows of natural blue fox, and the same fur is used for the high collar and the big cuffs. Doucet is responsible for this luxurious affair, with which Mlle. Delza often wears the frock of gray tricotine sketched just underneath. It is of an unusually supple quality of material and falls in pleats at the back and front. On the shoulders there is a little cape of the cloth, trimmed with a double row of buttons and an edging of putois. Tricotine, like silk jersey, is going to be heard from frequently in the spring, designers say.

J. R. F.



DEMMEYER.

HERE'S VELVET FOR ELEGANCE, LACE FOR DISTINCTION, AND A PLUME—FOR CHARM

HAT AND GOWN FROM LUCILE

When velvet, fur, lace, and feathers have been assembled, is there a fifth material that could add to their richness? To manipulate these so that the sum total shall be a quiet elegance—that takes a master-hand. In this costume frills, feathers, and furbelows have been combined in a manner to fill feminine hearts with envy, and masculine ones with admiration. The dictionary describes a furbelow as "a pleated or puckered flounce, not now used," but it exists still evidently in the bright lexicon of Lucile, for she has draped the back of this black velvet dress to show a petticoat of real lace. The lace collar, and the frills which fall over the hands are of real d'Alençon. A charmingly Victorian note is contributed by the shell-pink ostrich feather on the black velvet hat



DEMMEYER



The hat and gown above offer every inducement for the wearin' o' the green. A collar of pale cream filet lace softens the pure colour of the gown, which is of green duvetyn. This material is also used for the Lanvin hat, and the brim is faced with green Georgette crêpe. Then, by way of trimming, a thick band of green ostrich tips adds to the generally verdant impression

A turban from Maria Guy has a brim made of a band of Russian sable and a crown made of white ostrich strands. This is the sort of hat that queens ought to wear, but, unfortunately, seldom do. The collar and cuffs of organdy and Valenciennes lace are reminiscent of French shops and those pleasant pre-submarine days when fortunate Americans shopped in the Rue de la Paix

BETTY LEE IN NECK ARRANGEMENTS BY
JANE BLANEY AND HATS FROM MARY'S
HAT SHOP

THE LACE COLLAR CAN ALWAYS
BE COUNTED ON TO MAKE THE
PLAINEST WOMAN PRETTY AND
A PRETTY WOMAN BEAUTIFUL



(Right) When you first see this Talbot turban, you wonder whether it can really be made of draped blue brilliantine, and whether the blue is really slightly faded. These designers, you know,—it's hard to tell just what they will charm us into wearing. The material, which resembles brilliantine, is very new, a combination weave of cotton and fine straw, and the colour is old-blue. The self-bound white organdy collar and gilet went back about fifteen years and got one of those ribbon bands that tie at the back of the neck with a pert bow. The gilet fastens with pearl buttons

(Below) Some of the new collars of this season are not really collars at all; they are just the necessary softening touch of white or cream that every woman, even Venus's twin sister, needs. This collar is merely a narrow ruching of point du Barry lace and white Georgette crêpe on a moss green velvet gown. The cuffs are also banded with ruchings of the Georgette crêpe and lace. This frock and an ostrich-trimmed black tulle hat make a very dignified afternoon costume. The hat is covered with black lace, and a narrow edge of lace and the black tulle softens the brim



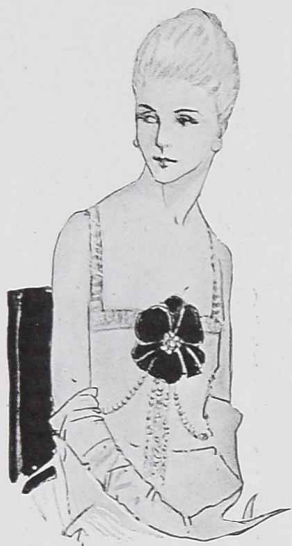
(Left) This khaki coloured crash sun hat—of course it's for southern wear—has that elusive quality,—youth. It's the way the brim droops that gives it that ingenuous air of being young and proud of it, emphasized by the youthful trimming of natural coloured cherries. The gilet shown with this hat is of café au lait organdy; hat from Marie Lancret

HAT AND COL-
LAR ARE THE AC-
CENT NOTES OF
THE COSTUME





At the first night of the opera, Mrs. George Baker, junior, carried a large black feather fan with her gown of white and silver. Mrs. William Goadby Loew was in silver and black and wore unusual diamond earrings



THE OPENING OF THE OPERA SAW AN INCREASED QUIETNESS
AND DIGNITY IN THE GOWNS OF SMART NEW YORK WOMEN



A number of the most striking gowns at the opera were white. One of them had a single red rose as the only touch of colour, and from it hung loops and strands of pearls

Mrs. James B. Duke, on the second Monday of the opera, was gowned in delicately brocaded satin, offset by a rope of pearls and a decorative bandeau of diamonds



Mrs. F. Egerton Webb wore that soft dull shade of blue much seen in these war-time days. Pearl earrings were her only jewels

Mrs. Leonard Thomas was a youthful figure in a gown of white, over which she wore a becoming coat of dull red brown velvet



Mrs. Edmund L. Baylies carried an exquisite fan of diaphanous gold gauze, to which her gown of Nattier blue, relieved only by shoulder-bands of silver, was an excellent foil

Mrs. Henry Clews appeared in a dignified and becoming gown of soft gray with tarnished silver lace. Hers was one of the few dog-collars worn that night



NEW YORK KEEPS THE CUSTOMS of the SEASON



Miss Marguerite Shonts carried a small wedding bouquet tied with old lace

The Mood Is a Quiet One; for at the Opening of the Opera and at the Horse Show There Was a Marked Absence of the Old Formality and Brilliancy

It is somewhat misleading to say that the New York season has been formally opened, when, as a matter of fact, the informality with which it was begun is characteristic of the times. A nice sense of discrimination and good taste marked the gowns worn to the initial performance of the opera. They combined an absence of ostentation with a suggestion of dignity and demonstrated beyond a doubt that the American woman is blessed with an innate feeling for the suitability of things.

The costumes of the well-known women in the audience displayed a simplicity which, however, in no way indicated a departure from the accepted standards of conventionality. Décolleté gowns were the almost invariable rule, but there were fewer jewels than graced the opening night of last season, and particularly in the simplicity of the coiffures and in the restricted use of jewels or other ornaments in the hair did one note an absence of extreme formality. Almost all the women had their hair dressed simply and without ornaments of any kind, and but one tiara was to be seen in the parterre boxes. Flat strands of jewels, particularly pearls and diamonds, were much in evidence, but very few dog-collars were worn. In the colours of the gowns, also, one noted the subduing influence of the war. The vivid green, the Capri blue, and the gay yellows of last season were nowhere to be seen. Delicate pastel tones were worn in a number of instances, but the predominating tones were gray and a dull gray blue. Many black velvet gowns were worn, but the most characteristic costumes of the evening were all white. These were the most striking, not only for their number but also for their charm. In many cases the wearers of these gowns carried fans of a soft shade which lent to them a touch of colour, but not infrequently the entire toilette was white.

Mrs. George Baker, junior, who is pictured at the left in the sketch at the top of page 42, wore one of these lovely white gowns; it was of white chiffon touched here and there with silver. Her large feather fan was black, and about her neck she wore her customary string of pearls. Two tulle scarfs, one white and the other black, were draped about her shoulders.

GOWNS OF WHITE AT THE OPERA

At the same performance and in the box with her were Mrs. William Goadby Loew and her débutante daughter, Miss Barbara Loew. Mrs. Loew wore the gown of black velvet with a bodice of silver tissue shown at the top of page 42, in the middle. Her rather unusual earrings were of diamonds, and when she left she drew on a wrap of ermine with a sable collar. Mrs. Henry Clews, who is sketched at the bottom of page 42, was one of the few who wore dog-collars, but her gown, as though to offset the brilliancy of her jewels, was of a soft gray tone,

relieved here and there with tarnished silver lace.

Miss Flora Whitney, who came with her mother, Mrs. Harry Payne Whitney, was in white satin with a strand of diamonds about her neck. Mrs. Leonard Thomas also wore an all-white costume. The latter made an exquisite picture, and suggested an old Titian portrait when she donned the coat of dull red brown velvet in which she is pictured at the lower right on page 42. Mrs. Thomas is one of the smart women who had her hair bobbed last season; now it has grown to a picturesque length and curls under most becomingly and very youthful-



Mrs. Cornelius Vanderbilt, at Sherry's one evening, wore dull blue, and Mrs. William Payne Thompson, vermillion and gold

ly. It was interesting to note that on the second Monday night of the opera the costumes were very much more brilliant than on the first night, suggesting that probably society purposely dressed simply on the first night, realizing the significance which attached to that occasion. The grays and blues, however, were still much in evidence, especially that soft dull shade to which reference has previously been made. This tone, which is most charming on a white-haired woman, was worn by Mrs. F. Egerton Webb, who was the guest of Mrs. Hamilton McK. Twombly. The gown itself was of satin with a cape of blue tulle. Silver was introduced in the shoulder-straps, and at the front there was a cluster of silk roses in delicate pastel tones. Mrs. Webb's hair was brushed back from her forehead and drawn into a simple roll on the crown of her head, and her only jewels were earrings consisting each of a single exquisitely toned pearl. Mrs. Webb is sketched in the middle of page 42.

All white except for a touch of gold at the

neck was the gown worn by Mrs. James B. Duke, sketched at the upper right on page 42. It was not, however, of the plain white satin of which the majority of white gowns are made but was delicately brocade. Its stateliness was increased by strands of pearls and by a bandeau of diamonds which encircled her dark hair, rising at the front in a decorative ornament that followed closely the line of the coiffure. Mrs. Duke wore gloves, as did many of the occupants of the boxes, and carried a white feather fan to complete the ensemble. A most unusual fan was carried by Mrs. James F. D. Lanier, who was the guest of Mrs. Edmund L. Baylies. This fan was of diaphanous gold gauze embroidered with a wheat design in gold, and it lay like a luminous shadow against her gown of Nattier blue velvet, which was suggestive of Callot in the simplicity of its draping and was entirely devoid of ornaments save for the bands of silver which supported it over the shoulders. This gown is sketched at the lower left on page 42. Another very lovely gown worn that evening is sketched at the upper left on the same page. The characteristic feature of this particular costume was the single red rose which supplied a touch of colour at the front and from which hung loops and strands of pearls.

AT THE HORSE SHOW

Unusual interest attached to the Horse Show this year, owing to the fact that the proceeds went to the Red Cross. Madison Square Garden was most attractively hung with a red and white striped awning that gave the effect of a great tent. Here and there the flags of the Allies were used with excellent decorative effect, and the back of the tent was apparently open, displaying great banks of green trees in the midst of which blue lights twinkled with star-like brilliancy. Both the day and evening sessions were exceedingly well attended. As with the opera, the evening costumes worn by fashionable women were not, in the majority of cases, extremely formal, although the gowns of some of the occu-



The Duchess de Chaulnes was the only attendant at the wedding of her sister, Miss Marguerite Shonts



One of the more formal toilettes at the Horse Show was a combination of black and silver

the tiny Pomeranian which is her invariable companion this winter. On the same afternoon Mrs. Oliver Harriman, who is sketched in the lower middle on this page, looked charming in soft gray. Her suit was of a heavy ribbed silk much like bengaline but a bit more lustrous. It was collared with squirrel, and with it she carried a squirrel muff. The gray hat was trimmed with gray ostrich feathers, with a narrow rim of black as the only note of contrast in the entire costume.

NEW YORK DINES OUT

With the various social activities of the season in full swing, there are many dinners being given at the smart hotels and restaurants. Col. and Mrs. Cornelius Vanderbilt were seen recently at Sherry's. Mrs. Vanderbilt wore the unusual gown sketched in the middle on page 43; it was of dull blue crêpe with a panel train of the same material and a shoulder-to-shoulder drapery of blue tulle. Her vis-a-vis in the sketch is Mrs. William Payne Thompson, who was gowned in vermilion velvet lined with gold tissue which showed at the edges. Her gold slippers were strapped in quite an unusual man-



Mrs. William Woodward, in black velvet, was an interested spectator at the Horse Show

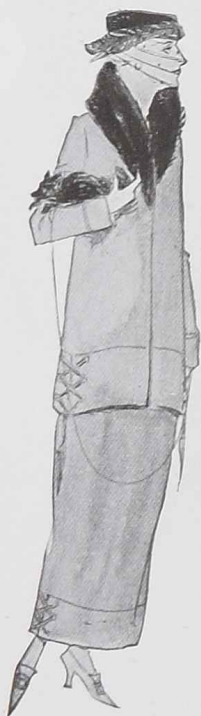
pants of the boxes were décolleté. Even in the latter cases, however, hats were usual. Typical of the more formal toilettes worn at the Horse Show is that sketched at the upper left on this page. It was worn by a most attractive white-haired woman who was the guest, one evening, of Mrs. Oliver Harriman. With a gown of black and silver she wore a large black hat crowned with ostrich feathers. An unusual and very beautiful necklace of diamonds and platinum contributed to the formality of the gown and there were close earrings consisting each of a single large pearl.

Mrs. George Baker, junior, who visited the Garden the same evening, wore the extremely effective costume sketched at the lower right on this page. The black of her chiffon was relieved by the string of pearls about her neck and by the steel fringe which tipped each floating girdle-end. Her hat of sheer black chiffon had a very unusual trimming of ostrich feathers caught together in an odd border-like arrangement which edged the brim and encircled the crown; a great sable cape completed the costume. A great deal of black velvet was worn.

Mrs. Charles A. Munn, who drove Judge William H. Moore's winning pair of harness horses, Whitewall Ariel and Raeburn, wore a most attractive gown of this material, made very simply and trimmed only with a collar of chinchilla; it is sketched in the upper middle on this page. Her broad flat hat was also of black velvet. Mrs. William Woodward, who was an interested spectator of events, also wore black velvet. Her gown, however, had a collar of sable, as shown in the sketch which appears at the upper right on this page.

SEEN IN THE AFTERNOON

At the afternoon sessions some very charming suits appeared. Much blue and gray were in evidence, with a strong note of military red, which is practically the only bright colour one sees these days. Mrs. Burke Roche wore a suit of this shade one afternoon; it is sketched at the lower left on this page. Both the skirt and coat were laced with a red cord at the sides, and the coat was collared with fur. Her small black hat was trimmed with ostrich, and she brought with her



Mrs. Burke Roche has a tiny Pomeranian as her constant walking companion



Mrs. Charles A. Munn was the smart driver of a winning team



Mrs. Oliver Harriman wore gray when she attended the Horse Show in the afternoon

ner, and over her arm she carried an ermine stole which was fringed at the ends.

Among the recent fashionable weddings was that of Miss Marguerite Shonts, daughter of Mr. and Mrs. Theodore P. Shonts, to Captain Rutherford Bingham, U. S. R. Miss Shonts had as her only attendant, her sister, the Duchess de Chaulnes, who made a striking figure in black velvet and pearls and a black velvet hat crowned

with fluffy white ostrich. Her fox furs were exquisite in tone, mingling black and brown and a soft shade of yellow; in the front of her bodice were caught two great American Beauty roses. The gown was oddly draped about the figure and slashed deeply at the back beneath the pointed train, as the sketch at the bottom of page 43 shows. Miss Shonts, sketched at the upper left on page 43, was gowned in velvet of a brown shade so dark that it appeared almost black. Her hat with its becoming rolling brim was trimmed at the front with two great sprays of paradise, and her small bouquet of lilies-of-the-valley and orange blossoms was surrounded by a paper lace frill and had a bow of ivory-toned old lace. It was quite the smartest and most effective bouquet which has been carried by any one of the many war brides of the season.

The importance of the choice of the bouquet for the wedding costume cannot be overestimated. It is a detail which can make or mar the effect of the most carefully planned gown. With a formal wedding-gown a formal bouquet of some sort is always carried, but the question of the war bride's bouquet is not so simple. With a dark gown of satin, a young bride carried, a few weeks ago, a large bouquet of lilies-of-the-valley tied with flowing lengths of white tulle, but this was obviously due to some miscarrying of the plans for the wedding. As a rule, a small bouquet of some sort of little flower is carried with a dark dress; and this bouquet is not more than a handful of blossoms, which are not necessarily white.

Wholly charming bouquets were carried by the attendants of another recent bride, who wore the proverbial white satin and orange blossoms. Their dresses were of a soft mauve taffeta, and with them they carried bouquets of mauve sweet peas surrounded by a double frill of mauve taffeta silk and an outer rim of paper lace. Many of the attendants of the summer brides carried great sheaves of flowers; rhododendron tied about with changeable ribbon in blue mauve and mauve blue tones formed the very unusual bouquets of another series of bridesmaids. A charming effect is obtained by the use of lilacs for a spring wedding.



Mrs. George Baker, junior, wore a sable cape at the Madison Square Horse Show

THESE ARE THREE TRANS-
PARENT REASONS WHY POETS
AND PROPHETS SING ABOUT
THE BEAUTIES OF THE HOME



THE NEWEST NEGLIGÉES ARE
FILMY AFFAIRS OF THAT
STUFF THAT CLOUDS ARE
LINED WITH — PINK CHIFFON



To be both straightforward and elusive at once is a desirable art in which chiffon excels. Here a simple foundation of pink chiffon is covered with straight double panels of more chiffon, and the result is dainty and feminine and all of the other pleasant things that a negligée ought to be. Incidentally, there are ruffles of cream coloured lace and a sash of pink satin ribbon which ties at one side of the front and gives a very new long-waisted effect

MODELS FROM ALTMAN



She has been told 'tis woman's place to make the home alluring and has dutifully employed that most efficient means—pink chiffon. Her coat of rose pink chiffon, knife-pleated, slips over a chiffon underslip which is cut with a low square neck. Groups of silk roses mark the waist-line at the front and back and trim the shoulders. Just to crown the success of her negligée, she wears a bewitching little cap of cream coloured lace and net, with narrow ribbons of old-rose and silver encircling it

When brocaded chiffon, flesh coloured chiffon, and cream coloured lace all appear in one tea-gown, success is certain—as it is with any all-star cast. Here flesh coloured chiffon is covered with cream chiffon brocaded with velvet and having two deep points, one of which forms the train. The sleeves are of cream coloured lace and the sash is of white brocaded chiffon with silk and silver tassels. The cap is of cream coloured net and lace



DEMMEYER

SEEING THE CHARMS OF A LUCILE GOWN WITH MARIE DORO

This formal evening gown, which is one of Lucile's newest models, is so becoming to Miss Doro that after Baron De Meyer had taken her sitting down, he began all over again and took her standing up. No one looking on page 48 will blame him.



It must be very distracting to dine opposite this restaurant gown of chartreuse chiffon over flesh coloured satin and real lace. The collar is of chinchilla squirrel and the ornament at the front of the coatee-like bodice is of narrow ribbons in old-blue, dull green, and gray. Bands of old-blue and black satin outline the bottom of the sleeves and the skirt. The turban is of black velvet with two soft bands of the fur and a fan-shaped ornament of the coloured ribbons

Even a glimpse is enough to convince us that this peach coloured faille dance frock is one of Lucile's loveliest models. The faille is covered with an overdress of silver net and lace net embroidered in silver and gold, and the girdle is of narrow satin bands in old-rose, blue and purple, with a garland of vari-coloured flowers

IF PERFECTION CAN BE REACHED, 'TIS

WHEN MARIE DORO WEARS A LUCILE GOWN



DEMMEYER

It looks like a boy's suit, but it's a perfectly correct costume for the débutante or for her big or little sister. It is of red brown tweed and has a box coat which looks business-like enough for almost any work to end the war. The coat is outlined with a narrow binding of black satin, is double-breasted, and fastens with shaded brown bone buttons. The skirt is long and tight-fitting and has the effect of lapping over at the front. A smart little sailor, also of tweed, has a brim bound with black satin, and a band of the satin, piped with bright orange, encircles the crown and ties in a flat bow at one side.

When Lucile begins with the very loveliest piece of velvet to be found—of course it is the colour of an American beauty—it is not surprising that she ends with a gown like this. The bodice is softly draped and filled in with flesh coloured gauze veiled with cream coloured lace, and has shoulder-straps of the gauze. The skirt has a tight underskirt which clings to the ankles and there is an uneven tunic which swings from one side, where it is shirred under a narrow ruffle, and which ends, at the back, in a long square train. Miss Doro probably knows the secret of getting into this gown—but she hasn't told

Like many a small bit of feminine camouflage, this white shirred net cap is charming, although one can see through it with no trouble at all. The chin-strap is of orchid coloured satin and begins and ends with a rosette of flowers on the top. The camisole goes right along with the cap; it is of shirred white net, with shoulder-straps of orchid satin and an edging of du Barry lace



A camisole may express itself with all sorts of unutilitarian bows and embroidery and foolish rosettes, but it must have a reliable nucleus to build these foibles on. This one begins with white handkerchief linen and then passes rapidly to the pleasantries of hand-embroidered medallions, fine Valenciennes lace, and pink ribbons. The cap is of pink chiffon, pleated and hand-hemstitched

(Below) To start out by saying that a nightgown has a Directoire line, is likely to leave you cold; there is a classicism about it that is positively uncomfortable. But just look at this nightgown of pale mauve ninon; it certainly is Directoire, and it is irresistibly charming. Cold classicism is conspicuous by its absence. The sash is of mauve satin, and so are the applied leaves over the pockets. The mauve ninon cap is trimmed with mauve satin and pastel coloured flowers



The young person is not giving a correct impersonation of "Pierrot the Prodigal"; she has just put the cat out and is about to retire quietly for the night. Her whimsical pyjamas are of white satin, with black satin bands and ball buttons, and there are a black and white dotted tie (just exactly like Pierrot's) and a little shirred white satin cap, trimmed with a black silk pompon



This white ninon chemise slips right on over your head, and then you don't have to think of another thing except what an improvement this arrangement is on buttons. The top and bottom of the chemise have a light tracery of embroidered net ruffles; on the skirt there is embroidery, too, besides old-rose satin bands of ribbon loops and bows that match the old-rose satin shoulder-bands

DESIGNS BY TRAVIS BANTON

WHAT A NEW SET OF LINGERIE CAN DO FOR ONE'S GENERAL
MORAL TONE IS ANOTHER THING THAT EVERY WOMAN KNOWS;
EACH ONE OF THESE IS A LITTLE INSPIRATION ALL BY ITSELF

LIFE AT PALM BEACH HAS SO MANY POSSIBILI-

TIES; AND, NINE TIMES OUT OF TEN, IT'S

THE COSTUME THAT MAKES THE SITUATION

MODELS FROM KURZMAN



This black and white satin afternoon gown is only another proof that "handsome is as Jenny does." The upper part is white satin, embroidered in a Chinese design in black, and the girdle is of crushed black satin, with long ends in back. The black satin hat, faced with white Georgette crêpe, is trimmed with flowers in colours. The parasol is one of the things that makes you realize what Paris is really like; it's of fine white lace, with bands of black satin on the outside

One look at this coat (Doley made it) is enough to inspire you to spend the rest of your life motoring over southern roads. It's navy blue duvetyn, with a lining of cerise cashmere cloth that simply couldn't be smarter; and then there's the collar,—that's cerise cashmere, too. And with this you wear a Maria Guy motor hat of bright red flannel, edged with patent leather braid and covered with a floating cloud of navy blue chiffon

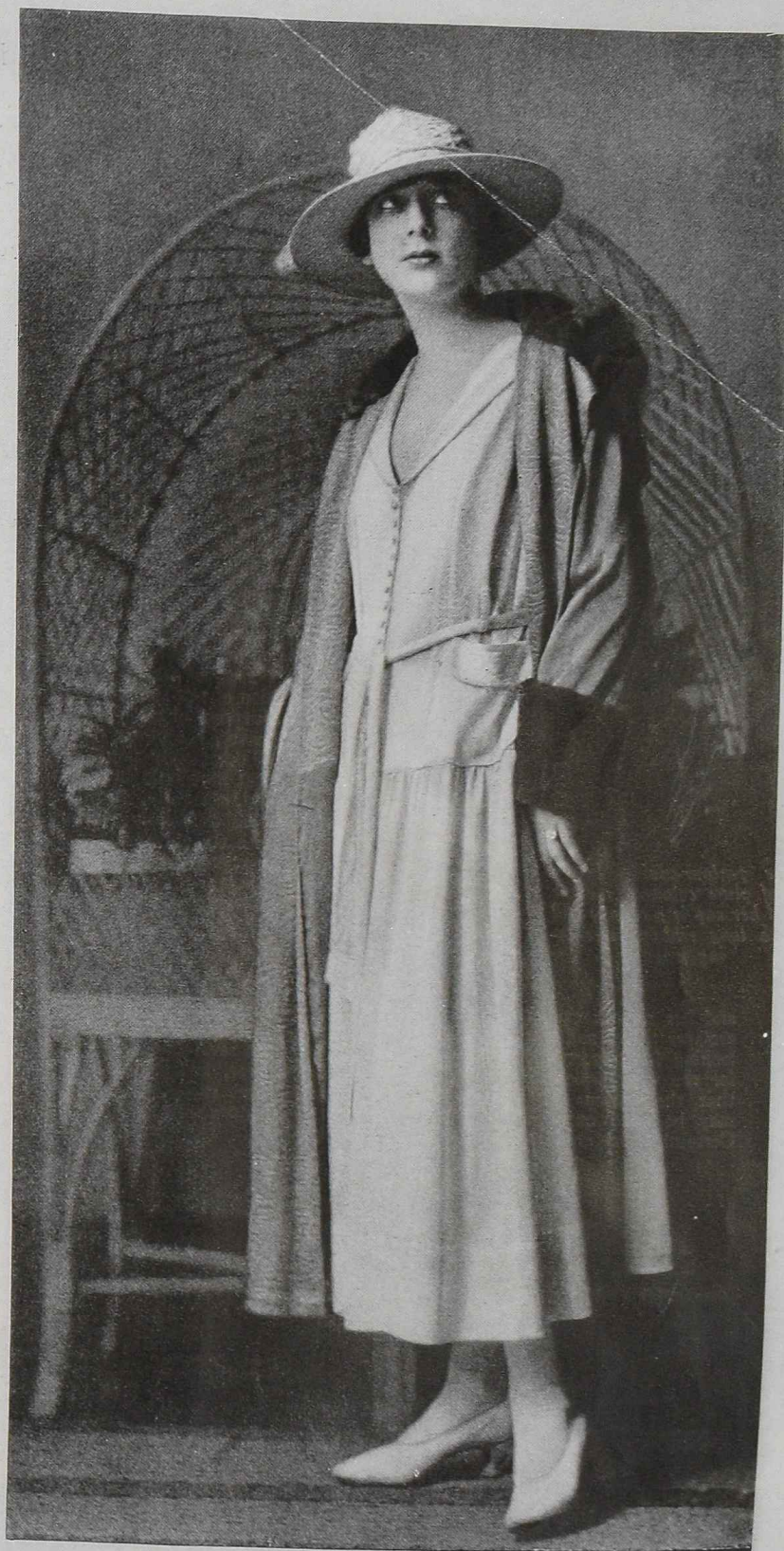


A white frock seems most in its element under southern skies, and the evanescent charm of chiffon is most lovely when warm weather makes it an actual necessity. To be worn during the long Southern afternoons is this Arnold frock of oyster white chiffon over white charmeuse. The frock is simple, with its soft picot-edged draperies and chiffon sash, and the elbow sleeves and square neck emphasize its ingenuous air. The parasol is of flesh coloured taffeta, trimmed with black lace. The hat is described on the opposite page





The Deffontaine hat shown at the bottom of the page opposite is really much too charming to view only from a distance. It is very simple, you see, all of white Georgette crêpe, with a band of skunk and ruffles of point du Barry lace falling from the brim



WILLOW FURNITURE FROM McHUGH

No one, of course, would ever think of going south without the faithful one-piece frock of white silk jersey and the likewise faithful top-coat. This Royant coat is of beige silk jersey and soft beaver fur, with matelassé panels at the front, where it does not button, because there is a narrow tie belt instead. The upper part of the dress, which is also from Royant, is in matelassé. A braided wool and taffeta band and two tassels trim the hat of pale yellow wool jersey

Such altogether delightful things can happen at Palm Beach, as, for instance, a whole costume of knitted wool, from Sylvia, with a very straight skirt in bands of mauve and white and a blouse of mauve, softly sashed. The white collar of the dress ends inconsequentially in a contrasting tassel, and on the hat, of white wool, grows a mauve wool rosette



DOMESTIC SERVICE *on a* WAR BASIS

The War, Mesdames, Has Put Brown,
the Butler, into Khaki, and a Woman
Butler in His Time-Honoured Place

LIVERIES FROM JOSEPH



The parlour-maid's livery is of plum coloured mohair and her cap is a dainty frill with long ribbons streaming from it

"JANE, tell Davis that I wish to speak to her at once about the liveries of the footwomen." So says a fashionable New York woman,—

and her remark causes no surprise. For these are war times, and the patriotic woman who is looking for opportunities to release more men for the work which men must do is realizing that the various positions in her household may be filled quite well by women servants. Certainly, she argues, if a woman can make

munitions and drive an ambulance or an aeroplane, she can "bottle" with equal success. Accordingly, Brown, the competent butler, becomes Davis, equally competent, but feminine, called by her surname out of deference to the importance of her duties; her aids, the under-servants, become footwomen, who serve under her watchful supervision—and a new régime has begun.

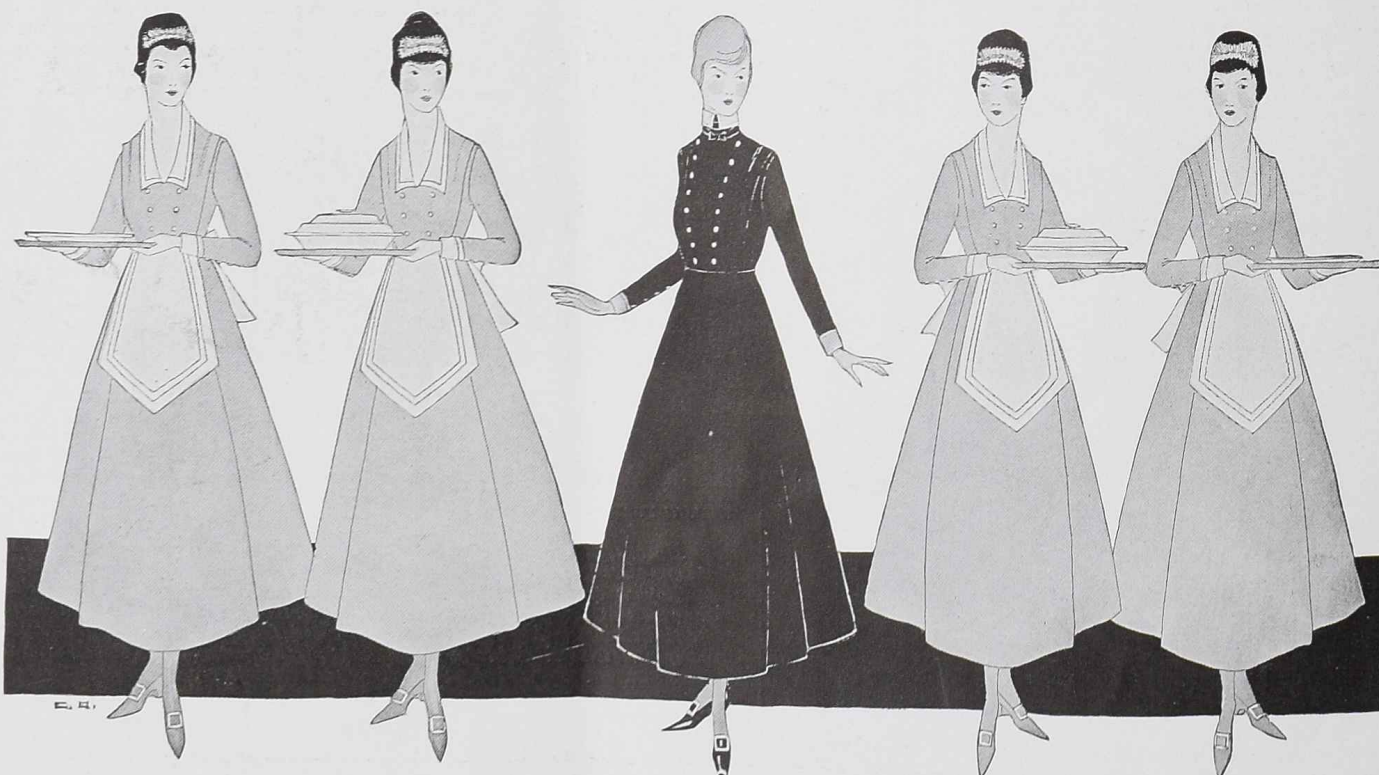
The duties of a butler are such that they entitle him to respect, both upstairs and down. Indeed, some butlers of the past have made us so conscious of this fact that more than one household has longed for a book on "How To Treat One's Butler," with simple rules for the exact shading of authority which might safely be put into a request. But, after all, it is this personage who is entrusted with the combination of our safe, the keys of our wine-cellar, the direction of our other servants, and, to a large extent, the power to make or mar the comfort of our family life. Therefore it is but fitting that he should be treated with some deference and, especially, that he should be dressed somewhat differently from the other servants. So, with the entrance of women into the household positions which have formerly been filled by men, there has developed a need for an entirely new type of servants' clothes.

A SMART SET OF LIVERIES

One fashionable New York woman has ordered an extremely smart and appropriate set of liveries for her maids. For the first woman, there is a severely cut dress of black silk, with a high collar, finished with a white turn-over collar, white cuffs, and a smart little black tie. Gilt buttons give the somewhat formal effect of livery. The maids, or footwomen, are perfectly

matched as to height and wear a livery of gray. The dresses are made of English mohair and finished with silver buttons and sheer collars, cuffs, and aprons. Tiny muslin caps with gray velvet bands, gray silk stockings, and gray suede shoes complete these trim and attractive liveries. If one reaches the drawing-room by a "lift," one finds the "Buttons" of other days replaced by a maid in a similar costume of gray with silver

The woman butler wears a plum coloured mohair livery with gilt buttons, a bibless and bowless apron, and no cap



All that the uniform does for a soldier, the livery may do for a servant. This corps of maids is dressed in livery of gray English mohair, trimmed with silver buttons and worn with sheer collars, cuffs, and aprons. Their commander, the first woman, who replaces the butler of former days, wears a dress of black silk, with gilt buttons and a black tie

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A S S E E N b y H I M

WITH more dignity and less hubbub than in other years, we shall welcome gladly, but in a serious spirit, the advent of the New Year; there is no reason for going about with long faces because we have momentous problems to meet. I dislike cant phrases, and I am tired of hearing and reading of the "bit," but now that we have adopted this word, let us do our bit cheerfully and with a full, not flippant, heart; let us be patriotic and let us indulge neither in weak sentimentality nor in hysteria. When the call to arms was given, there were some of us to whom the privilege of shouldering a gun was denied, and it is easy to understand what a tragedy this deprivation is to every true American. For those of us who may not serve in the field and for whom there cannot be the greater glory, there is a mission, even if it be the humble one of the Home Guard, and we can all contribute to the vital work of preserving the highest morale throughout the country which stands behind the men in the trenches. For it is not of the soldier alone that courage and self-sacrifice are demanded, and men high in authority have said that victory will go to the nation which can preserve the best discipline in its citizen population. To this end, perhaps the best means is activity, both in work and in a fair amount of healthful recreation, taken, preferably, in the open.

THE LIFE OF THE NON-COMBATANT

To those of us who remain at home, January brings three diversions: winter sports, the motor show, and the whirl of society. The latter, except for charity, does not do much whirling these days, or, at least, not so far, and this is in the best possible taste. Even the Opera palls when we miss so many familiar faces in the parterre, and dances and large formal entertainments are not to be thought of under present conditions.

As for the motor show, we are not, in these war days, buying new cars every year, but there is much to interest us, even if we have no purchase in view. There is always something novel in accessories, and our patriotism is stirred by the increase in cars of American make and in their greater perfection, as well as in the display of military and battle accessories. The officers' new cars are wonderful. They are fitted with berths and are little houses in themselves. The motor show is a continuous festivity, for each large community has it in turn. This can hardly

Society "Carries On" Bravely, with a War-Time New Year Resolution That, Although It Is Important to Be Earnest, It Is a Mistake to Be Grim



be counted against us as extravagance, however, for motors are not luxuries; they are necessities. For those who live in the country or in the suburbs, existence is impossible without at least the humble "flivver."

Speaking of motors, my tailor has been showing me something new in motor coats, but I confess that I am fighting shy of it. The coat itself is made of a dark cravenetted cloth, rather loose, and with a mink collar. I remember the time when a dark blue top-coat with Persian lamb collar and cuffs was considered quite the smartest possible garment. That was a long while ago, however. I have seen more fur worn this winter than in previous years. For chauffeurs and footmen, there are coats of cloth lined with fur and having fur collars and cuffs. For myself, I do not keep a footman. In this country, any unattached man feels odd driving about with two men on the box. I often drive my own car, taking a driver with me, because I am not a skilled mechanic, and, for motor coats, I have a dark waterproofed cloth and also one of those bright brown blanket coats. Mine was made for me in Scotland two years ago, but

coats of this sort can now be purchased here.

Since the Government urges us to reduce railroad travel and presents it as a duty that we save gasoline, I anticipate seeing more of the frozen North this winter than for many seasons. At least, I shall be in the North long enough for the winter sports.

Fortunately, I have a shack in the suburbs and can ask parties from Friday to Monday. I fear I cannot provide as many men as formerly, and some of the oldsters will have to do. These parties will all be more or less informal. I have tea served in a little house, which I have placed near a large pond, for the convenience of the skaters, and there is always a hot-pot going there. Besides skating, we have coasting and skiing, and after dinner there is usually an informal dance. It is strange that, as popular as ice sports are, we have never given ourselves completely over to hockey. This is a game which can be played in summer as well as in winter, as it does not need ice. It may be remembered how eloquent Wells waxed on this subject in "Mr. Britling Sees It Through," and the Scots in this country are keen about it and hold a carnival on ice in Central Park every year. We have hockey matches here in winter at the rinks, but thus far hockey has been the sport of but a chosen few; it has never been really popular.

THE ANNUAL FLIGHT SOUTH

All the shop windows have begun those displays of exquisite dresses, bathing-suits, and all those articles which bewilder the eyes of mere man and suggest that the time is coming when not even considerations of war economy can longer put off our annual trip south. I shall not visit Spartanburg except en route, for there are few colder spots in winter than the foothills of the Blue Ridge. Naturally, we shall stop in Washington, but the best plan would be to motor there in an officer's car and sleep in it, for I hear that the Capital is so crowded these days that one has to book weeks in advance. The valley of Virginia presents possibilities, and some dear, sleepy, old town like Winchester, with its colonial houses and society, suggests an excellent tarrying-place. Then I shall visit one of the two famous spas, although I fear that I shall have a difficult time with the roads, and Aiken and Charleston. I shall ship my car by

(Continued on page 66)

THE SEASON AT WHITE SULPHUR SPRINGS

TO many women of society the coming of cold weather means that it is time to see that trunks are packed and to start for a sojourn at White Sulphur Springs. And this year, in spite of the war, the West Virginia hills and the clear invigorating air proved as alluring as ever, and again society gathered at this restful and healthful resort. The life had not lost the gaiety of other years, though the conversation was sometimes touched with gravity; and the people and the costumes were as interesting as they ever were.

THE VOGUE FOR DULL COLOURS

Whether society is conspiring to prevent our discoverers in the dye industries from becoming suddenly inflated at their success, whether the sombre hues which are being worn are thought to be the most appropriate for war time, or whether the browns and golds and tans of the West Virginia landscape are too lovely to ignore, has not been quite satisfactorily explained. But,

Society, in Simple Clothes and Dull Colours, Gathered at That Popular Resort in the Hills of West Virginia

whatever the reason, it is certain that there were in evidence colours more subdued than those gay splashes of rose and purple and crimson and blue which have lately been so much in vogue. Heather mixtures, Canadian homespuns, Irish friezes, Scotch tweeds, and the delightful English woollens were high in favour, despite the word from Washington that society women are advocating the wearing of silk and satin suits in order to conserve the wool for the use of our soldiers. Some American women before the war made a habit of bringing a few lengths of French serges and English woollens from their European trips, realizing that they were far lovelier than any domestic goods which they could buy, and these pieces have been taken trium-

phantly from cedar chests and storerooms and made into the latest things in sports suits. Other American women, who go to Canada for the fishing or shooting or for the smart season at Murray Bay, that Newport of the North, have brought back the Canadian homespuns which come in such an infinite variety of colours and of weaves. These are particularly charming in the woodland colourings, and many of them have made their appearance at White Sulphur. Mrs. Henry W. Taft, Mrs. José Aymar, Miss Edith Ivins, Mrs. D. C. Macarow, Miss Beatrice Caverhill, and Lady Williams Taylor are among the wearers of Canadian homespun.

THE WEARING OF THE PLAID

The new plaid Shetland scarfs, which come in the most strikingly vivid colours this season, are frequently seen with suits of duller shades. Not a few women, boasting connection with old

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Henry Havelock Pierce, New York and Boston

MRS. JOHN FELL

Mrs. John Fell, of Philadelphia, was Miss Dorothy Randolph before her marriage. Her husband, Lieutenant Fell, the son of Mrs. Alexander Van Rensselaer, is well known in Philadelphia society for his activities in polo and hunting. He is now identified with the federalized National Guard. Mrs. Fell usually spends the summer at Narragansett Pier and goes frequently to White Sulphur Springs

THE FALLACY *of* BEING TOO PROUD *for* POLITICS

Politics, the Basis of So Much Thought
And Conversation in England and on the
Continent, Plays Far Too Small a Part
In the Lives of Intelligent Americans

THERE has long been an idea in the United States that politics is a little unworthy of the interest and attention of educated people. True, the good citizen recognizes his duty to vote at important elections. True, also, an ever-growing body of suffragists has asserted women's concern in political affairs. But the instinct to vote has been largely a protective instinct. The good citizen votes for the good candidate because, if he does not, a worse may get into office. But he feels no relish for political life, which he regards as an essentially sordid game, played with loaded dice and concerned with mean issues.

THE subject of politics is scarcely admitted in the conversation and repartee of our social life, except, perhaps, as related to the war. This is significant, for, as Meredith pointed out and the suffragists daily affirm, the true measure of national thought can be determined only when the sexes meet on a plane of equality. Politics may be discussed at the men's club, because politics is inevitably (and, as many would say, unfortunately), bound up with men's business. But where social life is purely social it is considered a little unfortunate to bring politics into discussion. The subject, like that of the disposal of refuse, is regarded as important, but unpleasant.

YET in English society politics forms perhaps the chief and most fruitful topic of conversation. On the personalities and measures of political life, wit (and woman's wit not least), can play lightly and divertingly. Problems obscured by the intricacies of statistics and the camouflage of oratory can be illuminated in an epigram. The influence which witty hostesses have exerted upon the laws of their land is a part of tradition, and even of history.

IT is a pity that the ward boss has, in this country, brought politics into disrepute among people of taste, for politics is properly the highest concern and the most fascinating study of social man. It includes all his activities, as the cathedral includes the stones that go to make it. The politi-

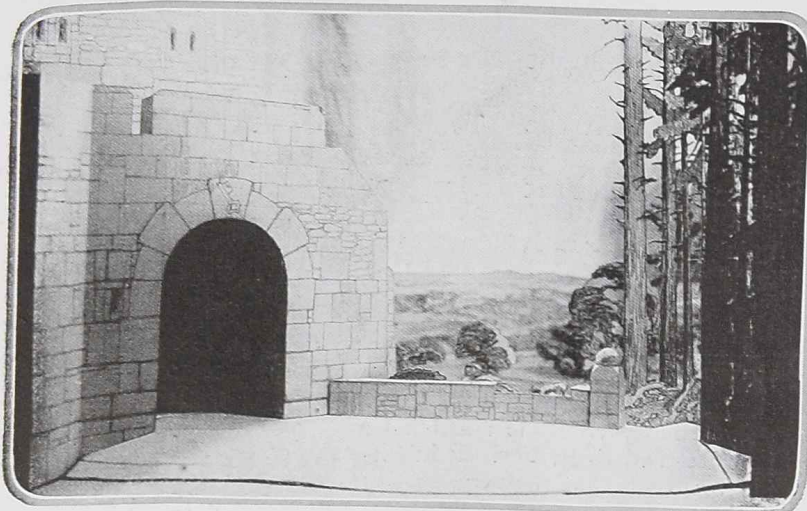
cal structure is the outward expression of those forces that hold society together. What the epic poem was to early civilization, political history is to modern peoples. It is the story of man's efforts to assert his national genius. It has its heroes and its traitors. It has its tales of craft outflanking brute force, of bravery routing entrenched cowardice. And now and again there flits across its pages a Helen of Troy, an eternal menace to the topless towers of Ilium.

Splendid as the fresco of political history is, it has its subtle tones. In the democratic system which the genius of England let loose upon the world, the thoughts and emotions of men meet and blend like the colours of a painter's palette. An incalculable number of nicely interacting forces go to make the momentum of a political campaign,—forces of prejudice and selfishness, it is true, which the philosopher may scorn, but forces which are nevertheless profoundly human. "Shades of opinion" blend accurately in the final outcome. Some vote for yellow and some for blue. No one votes for green, yet green is the true and just result. No one gets exactly what he wants, yet all inevitably get what they want. Individuals and groups of individuals may feel helpless to influence the mysterious workings of politics for the better, but that is because politics so relentlessly deals with group thoughts and mass desires. Our congressman is almost slavishly observant of the opinions of his constituents. The individual is humbled in the face of that strange and epic creature, Society. Yet no effort is wholly lost; no tone but has its effect upon the blended colour.

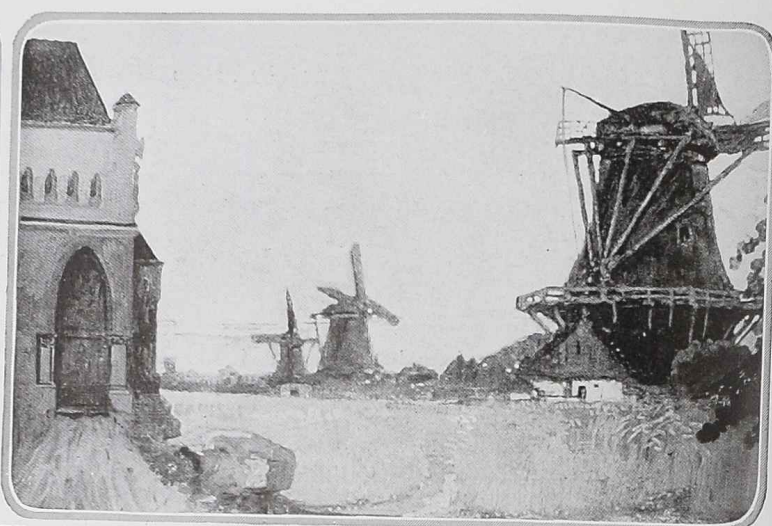
IS it not possible for us to drop our supercilious air toward politics, and to adopt something of the active interest which distinguishes English and French society? Our indifference, if the truth be admitted, is rather a mark of intellectual sluggishness than of aristocratic aloofness. So long as the choice spirits withhold their participation, and especially so long as women withhold their native wit and practical instinct, our political life, which should be the outward expression of the vision of America, will continue to partake of the personality of the ward boss.



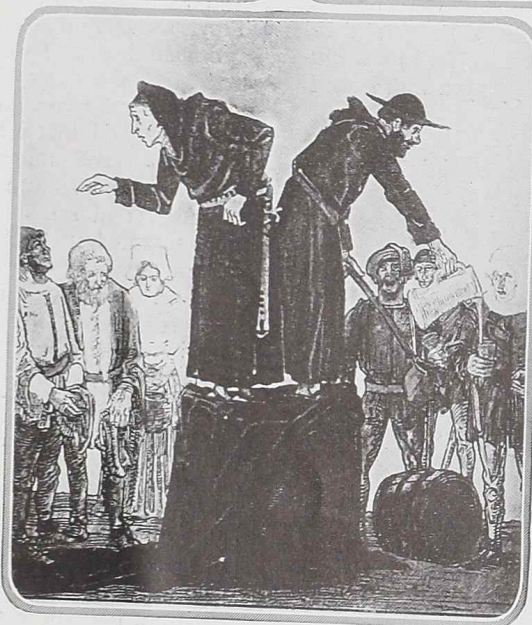
A NEW ERA AT THE METROPOLITAN



The salient characteristic of Urban's work, his massing of colour, is, of course, lost in a reproduction of this sort. However, we can see the dignity of restful design he has used in this scene for the opera, "Saint Elizabeth"



Great stretches of flat country are suggested by the carefully studied perspective of this scene for "Le Prophète,"—and this is a relief in the Metropolitan, where we have come almost to expect grotesquely false perspective



Urban's decorative sense is evidenced in every piece of his work; every scene is treated by him as a design, and costumes and scenery are part of this design; these are costumes from "Le Prophète"

WHEN the records of the present season at the Metropolitan Opera House are compiled, the outstanding item, we believe, will be the engagement of Joseph Urban as designer of settings and costumes for three of the operas. For much as the Metropolitan has been a source of joy, it has, in one respect, a career of deep-dyed wickedness behind it. It has placed upon its stage scenes of such fearful and wonderful ugliness that even a whole evening of "Puccini" could not relieve the strain of their shrieking colour and stupid design. Men who would not think of allowing their wives to be seen in their homes against an ugly background have patiently watched the lovely Geraldine in a setting too grotesque for description. The Metropolitan has been the most forgiven of sinners. But only repentance will obliterate its misdeeds. And the Metropolitan has repented. As a beginning, the director-general last summer asked Mr. Urban to design the mise en scène for "Faust," "Saint Elizabeth," and "Le Prophète." In so doing he cast his vote for beauty against ugliness, for resplendent masses of colour, for balanced and restful design, for accurate and characteristic detail, and for the banishment of the false perspective, the garrulous superfluity, the garish combination of tint and tone which marked the old and backward art of stage craft as it has appeared there.

THE TEACHER OF AMERICAN AUDIENCES

American audiences already know Mr. Urban. But they know him, alas, as the scenic artist of "The Follies," of "Pom Pom," and of "Around the Map," productions in which his artistic feeling was obliged to struggle against conventional limitations. They do not know him as the brilliant student of architecture at the



M. N. Lawrence

The handling of large simple masses is one of the things that Urban does best. This scene from "Faust" is simplicity itself, and the dignity resulting from the placing of a light vertical mass against a dark background is extraordinary

Viennese Academy of Fine Arts and the Vienna Polytechnic, as the decorator of the Abdin Palace of the Khedive of Egypt in Cairo, as the founder of the Vienna Secession Society, as the architect of Count Esterhazy's castle and of the Czar's bridge over the Neva in Petrograd. Comparatively few among them, perhaps, know him as the former art director of the Boston Opera Company, designer of the splendid settings for "Monna Vanna," "Pelléas et Mélisande," and "The Love of the Three Kings."

Moreover, in the grandeur of Mr. Urban's architectural conceptions for opera, his audiences may lose sight of the unfailing richness and accuracy of his detail, of the impressionistic "stippling" of his surfaces with broken colours, of the skill with which he plans his striking effects of light and shade and changing colour. They will hardly note, until after close observation, the truthfulness of his costuming, with its period motifs subtly stressed to lend to the scene the illusion of another place and age. And they cannot know, unless they have watched him at his work, the amazing fertility of his invention, the astonishing range of his research, the precision of his craftsmanship, the abundance of his technical knowledge. Sheerly as craftsman and virtuoso he stands above all other artists of the theatre now working in America.

Yet his is only one of the modes of beauty to which the opera stage is hospitable. There are other artists in America who can bring to the musical stage other values, values perhaps less splendid than his, but more graceful, more intimate, more humanly persuasive. These men, one may believe, (since the beginning has been made) will shortly be invited to work in the Metropolitan. They will supplement Mr. Urban's work. But they will continue to regard him as the teacher of American audiences.

M A K E R S o f M U S I C



Photograph by Mishkin

Roberto Moranzoni, formerly with the Boston Opera Company, is one of the new conductors of the Metropolitan

IN some respects, our Metropolitan Opera House is one of the great musical institutions of the world. Certainly no other opera house can show a more resplendent roster of great singers in any given season, and in all probability there is no finer opera orchestra than the one which it boasts. Yet the critics continually complain of this and that in the Metropolitan and point out how much better things are ordered elsewhere.

To understand just wherein our American opera house is distinguished, and how and why it falls short, it is necessary to appreciate how various are the values which go to make great opera, and how, on the stage of music-drama, many excellent virtues tend to clash, like two temperamental actresses, and negate each other. Opera has come down through the three centuries of its life like some vain beauty, captured by the charm of changing fashions, who cannot bear to throw away anything that is becoming to her, but keeps over something from each season until her costume becomes an ill-assorted mélange. Like fashions in clothes, the various values which go to make up opera have not been fostered simultaneously, but have sprung one by one into exaggerated vogue. Each generation has been fascinated by some novel aspect of opera and clamoured for that above all others. Temperance was never one of the operatic virtues; in consequence, each generation has been obliged to rid its opera of the excesses of the last, and yet to retain the excellences of yesterday as far as possible. The result is that modern opera is a mingling, not only of the seven arts, but also of the seventy times seven fashions in music and drama which at one time or another have captivated smart audiences of the European capitals.

THE BEGINNING OF OPERA

In the beginning, opera was meant to be something very different from the thing we see at the Metropolitan to-day. The distinguished amateurs, Peri, Caccini, and Rinuccini, who met at the house of the Bardi in Florence, about the year 1600, had no intention of expressing in passionate song the woes of a simple peasant girl such as Santuzza. They in-

Six Phases in the Development of the Opera, and Their Effect on the Musical Standards of the Present

By HIRAM KELLY MODERWELL



Photograph by Matzene

Adamo Didur as "Boris Godunov" gives to the rôle as striking and forceful a character as our operatic stage has known

tended, by using appropriate tones, to heighten the effect of beautiful speech, and so bring back to earth the pure drama of ancient Greece. This, the earliest of the operatic values, persists to-day in "Madame Butterfly" and many modern works, but others have been added to it.

With Monteverdi there came the dramatic and even the melodramatic element. The orchestra was used, crudely enough, to suggest the tensely of dramatic moments. Again, the new fashion overshadowed the old. But presently, with Cesti and Cavalli, there appeared a new ideal, that of bravura singing, which, under Scarlatti, became a furor. At the beginning of the eighteenth century the passion of fashionable Venice was coloratura, the musical pearl without price, beyond all other operatic gems in value.

MUSIC VALUE AND ACTING VALUE

The spell of brilliant vocalization established opera in all the civilized nations of Europe. But vocalization is not music. It was left for Gluck to prove that, musically, opera could be of equal value with the suite. Rejecting the bravura ideal entirely, he found himself in violent opposition to the old school, and for months the Gluck-Piccini controversy raged in Paris. When Gluck emerged triumphant, the new fashion appeared with him, and for years afterwards the musical value was dominant. Again, "William Tell" and "Robert the Devil," about 1830, brought into the foreground yet another value,—that of the spectacle. The rage was now for splendid pictures puffed up with their own grandeur, great masses of human beings in gorgeous costumes, hordes of dancers in resplendent ballet.

THE BIRTH OF MUSICAL DRAMA

With Wagner there came into greater prominence another ideal,—that of drama expressed in human beings,—the acting value. Since his time only has great acting, judged by the standards of the stage, been demanded of the operatic singer. A Salome of a century and a half ago could

(Continued on page 72)



Kathleen Howard, contralto, is now in her second season at the Metropolitan Opera House. She will be heard in two novelties of the year, "Saint Elizabeth," by Liszt, and "Marouf," by Henri Rabaud. Miss Howard sang "Marthe" in the revival of "Faust" at the Metropolitan

S E E N o n t h e S T A G E

WHATEVER is worth doing at all is worth doing well; and this is the only answer that is necessary to critics who question the importance of technical accomplishment in art. In that decadent period which suddenly ceased to be in August, 1914, a hare-brained handful of young anarchists in all the nations that had gone to seed asserted, very noisily, that art was merely a matter of impulse and was not dependent upon craftsmanship. The first duty of the painter,—we were told,—was not to learn to paint; the first duty of the writer was not to learn to write; the first duty of the musical composer was not to learn the laws of harmony and counterpoint. The cubists, the futurists, the imagists, the vorticists,—one can't remember any longer the interminable list of "ists"—proclaimed that crudity was a proof of genius and that the aim of art was to be emphatically inartistic. This disease attacked the drama; and the heresy was held that the one thing that a playwright should avoid was any effort or ambition to produce a well-made play. The very phrase—"a well-made play"—was bandied about by anarchistic critics as if it were a badge of scorn. We were asked to admire "The Madras House" of Mr. Granville Barker—the most appallingly unpopular play that has been produced in London within the memory of living men—for the reason that it was inchoate and helter-skelter, like a London suburb, instead of planned and patterned, like that Lantern of the World, the high Acropolis. Even Mr. Bernard Shaw, who had made great plays and made them well—consider "Candida," for instance—caught the fever, and endeavoured—in "Getting Married" and in "Misalliance"—to make two plays as badly as he could, in order to prove himself a "genius."

THE FATE OF GENIUS

The criticism of that now-forgotten period was marked by a jaunty impudence toward any craftsman who had ever taken pains to learn his craft. Stevenson was sneered at, because of his picked and polished prose; Raphael was ridiculed, because he knew how to draw; Tennyson was insulted, because of his unfaltering and faultless eloquence; Pinero was patted scornfully upon the head, because he happened to be the ablest living master of his craft. It was assumed that, if a man had taken time and pains to learn to say things well, he could not possibly have anything to say. A respect for the traditions of the past was airily dismissed as "mid-Victorian." It was considered merely "scholarly" and "dull" for any person to remember the almost religious reverence of such a master-craftsman as Velasquez for the very tools of his trade. Poor Velasquez!—he had never learned to paint carelessly and badly:—he was, therefore, not a "genius," after all!

That anarchistic period is past. The world is done with mental drunkenness and with the lassitude that comes of over-leisure. Nothing, any more, is heard except the clarion that calls to battle "the army of unalterable law." Rheims has been bombarded: Venice is endangered; and we have learned to die for those ideals that erring little creatures used to laugh at, a little—such a little—while ago. The rasping and discordant Ezra Pounds have ceased from troubling; for the Rupert Brookes and Alan Seegers have gone smilingly to Keats, and sit with him serenely in that region where Beauty is Truth,

That Mad Period When All Art Was Attacked
By Some Hectic "Ism" Is at an End; the World Is
Done with Mental Drunkenness; We Have Been
Made to Realize That, After All, Beauty Is Truth

By CLAYTON HAMILTON



Charlotte Fairchild

Ann Murdock is now playing Goldylocks in "The Three Bears," a comedy with a strong dash of sentiment. It is all about three men who fancy themselves to be misogynists and have withdrawn to the Maine woods to brood over it. Ann Murdock as Goldylocks—you can tell from this picture how charming she would be—upsets all their theories

Truth Beauty, and there is never any question of the axiom.

Thoughts fade and die; ideas are transitory; opinions pass like little ripples on the surface of an utterly immeasurable sea. Even the seeming certainties of science crumble and decay, like rocks beneath the beating of repeated rain. What survives?

Let Mr. Austin Dobson answer, with these lines:—

*All passes. Art alone
Enduring stays to us.
The Bust out-lasts the Throne,—
The Coin, Tiberius.*

Only,—the bust must be beautiful, and the coin must be cunningly designed; for, in the league-long history of art, there is "no antidote against the opium of time" except that Workmanship which is won

only by most good and faithful servants.

Much has been said about the "message" of the artist; but, to any great artist, his material seems less important than his method. Thoughts, opinions, and ideas may be controverted within that winking of an eye that mortals call a century; but Time itself can cast no dust upon a piece of work that has been done supremely well. The world no longer seriously ponders the abstract contributions made to philosophic thought by Thomas De Quincey; but such a pattern of alliteration as, "Sweet funeral bells from some incalculable distance, wailing over the dead that die before the dawn," will never be forgotten, so long as living men have ears to hear. This man knew how to write. That is his epitaph; and it is also the token of his immortality. World-conquering religions, after centuries, dis-

solve themselves into discarded myths; but eloquence lives on. Artistry—or to call it by that other and more ugly name, Technique—is not a matter to be laughed at, after all; for technique is the sole preservative of art against corruption and decay.

"THE GAY LORD QUEX"

"The Gay Lord Quex" is not "about anything,"—to quote a common phrase of criticism; but yet it seems as interesting now as it used to seem no less than seventeen years ago. In the hurly-burly of the last two decades, thoughts, opinions, feelings, and ideas have changed and changed again; but this play—which was first produced in London in 1899, and in New York in 1900—has been sustained by the preservative of craftsmanship.

In every field of human ingenuity, there is such a thing as a joyous and untrammelled exercise of "art for art's sake." "The Gay Lord Quex" might justly be described as a piece of play-making for the sake of play-making. In the composition of this comedy, our greatest living master of the technique of the drama entertained his mind by making much of nearly nothing, and fashioned a masterpiece of method in the face of an almost perilous paucity of material.

For nearly twenty years, "The Gay Lord Quex" has been talked about as "the play with the marvellous third act." Sir Arthur Pinero—during the course of a long and arduous career as a servant of the theatre-going public—has certainly written four, and possibly six, other plays that are more impressive in their content than "The Gay Lord Quex." If his pre-eminence among our living writers for the English-speaking stage should be disputed by any anarchistic critic, it would be only fair to compare "The Gay Lord Quex," not with the very best, but only with the seventh best, of all the written plays of any of his rivals.

Let us admit at once that "The Gay Lord Quex" is not important—as a "criticism of life"—in the sense in which "Iris," "Mid-Channel," "The Second Mrs. Tanqueray," and "The Thunderbolt" are important. The undeniable fact remains that the third act of "The Gay Lord Quex" must be accepted—from the standpoint of technique—as the cleverest and most effective act that has ever yet been written in the English language. Its power is indisputable; because this power has been proved by its effect on many audiences. All that the theatre has to show, in suspense and in surprise, seems summed up and incorporated at the climax of this quite incomparable episode.

"L'ÉLEVATION"

In "L'Élévation," that clever craftsman, M. Henry Bernstein, has endeavoured to express that exaltation of the spirit which suddenly and unaccountably has been required from more than forty million souls in France by the onslaught of the Hun against the gate. This is a theme that, preferably, should have been discussed by a playwright more endowed by nature to ascend with soaring wings to the height of the occasion; for M. Bernstein—despite his admirable ingenuity—is not, by any means, a poet. "L'Élévation," because of its material, is the most appealing of his plays: it is impressive, also, by virtue of the fact that it is less mechanical in method, and more augustly simple, than the intricately clever compositions that



Charlotte Fairchild

have made this author famous in the past. But there still remains a hint of calculation behind its mood of spirituality; and, though it is a noble work, one feels at times a disappointing wish that it had been written by a nobler man. In other words, the critical observer is not entirely convinced that M. Bernstein was the proper and inevitable person to write this *épopée* of France.

The play begins by setting forth the old conventional triangulation of husband, wife, and lover. The only novel circumstance is that this first act is dated in August, 1914. The lover is immediately called to the colours; the wife, when questioned by her husband, refuses to kill time by telling lies; and the husband, though deeply wounded by her guilt, suggests a sort of moratorium of the emotions until assuaged France is saved and humanity has reached the leisure to be human once again.

The second and third acts reveal an almost miraculous transfiguration of each of the three figures involved in this conventional entanglement, because of the redeeming sense—which has come to each of them in turn—that nothing really matters except France. The injured husband grows too generous to blast the reputation of his rival by the easy means of showing many damnatory letters, written by that unreliable and faithless lover in the careless days before the war; the erring wife accepts a martyrdom of social obloquy, in order to sit by the bedside of her wounded lover, where all the world may see her; and the lover—who, formerly, was nothing more than a cynical and sinful Rambler of the boulevards—dies like a hero, for the sake of an ideal that he had never understood until he had been called upon to bleed and suffer for it. Each of these three people has been ennobled by an overwhelming need to sacrifice the element of self for the sake of humanity at large.

"THE KING"

There is a lightness and a brightness about the plays of Armand de Caillavet and Robert de Flers that scarcely ever fails to please. "Le Roi" is the most successful of their compositions; and, when first produced in Paris, nearly a decade ago, it ran for hundreds and hundreds of nights. This piece was intended only as

Bessie McCoy hasn't lost one bit of her old charm, that charm that made "The Yama Yama Girl" a success—was it ten years ago? In "Miss 1917," Bessie McCoy sings her Yama Yama song, and others, too, in a scene of her own

net, and thereby to alter what is called "the course of history." From so merry and so frivolous a subject, de Caillavet and de Flers have developed—by the exercise of careful and experienced technique—a comedy of more than momentary value.

"MADAME SAND"

Mr. Philip Moeller is what the French are accustomed to call—with their happy habit of turning adjectives into nouns—an original. This is only another way of saying that he has struck a vein of his

own, and that his plays could not, by any possibility, have been composed by anybody else. Mr. Moeller's forte is a mood of burlesque which is, at the same time, both intelligent and irresponsible. It is possible, of course, that he has caught his trick from Bernard Shaw; and yet his plays are different from Mr. Shaw's. This difference may be defined by saying that Mr. Moeller is more boyishly exultant in the extravagancy of his satire. He takes great figures from history or legend, draws them cleverly in caricature, and then proceeds to laugh at his own handiwork, in a mood that invites the sympathetic laughter of a public less well read—and, in consequence, even less disposed to hero-worship than himself. His happy travesty of Madame Sand is no more fair to the famous novelist of history than his picture of Helen of Troy was fair to the fabled heroine of Homer. But Mr. Moeller has at least recaptured that amusing mood of intellectual burlesque which was exemplified by Meilhac and Halévy in such compositions as "La Belle Hélène."

Mr. Moeller must have had a good time in writing the titular part of "Madame Sand"; and Mrs. Fiske has a good time in playing it. No other actress on our stage is endowed so richly with the requirements for a performance conceived in the rare key of intelligent burlesque.

The pattern of the play suffers obviously from the fact that the author has been schooled in the atelier of the Washington Square Players. "Madame Sand" is not so much, in plan, a three-act drama, as a series of three one-act plays, each of which discusses the same theme and introduces the same characters. In the theatre, it is always dangerous to permit the man who smokes between the



White

an airy satire of a passing aspect of French politics; but the surprising fact must be recorded that "The King" is now delighting crowded houses on Broadway, at a time when political conditions have been changed entirely.

The only reason for this fact is that the play is exceedingly well made. In project and in pattern, it reminds us of the comedies of Eugène Scribe—a master of the dramatic craft, whose plays, in recent years, have been unjustly sneered at by many youthful critics who have never studied them; but "Le Roi" is richer in characterization and wittier in dialogue than any play of Scribe's. It was written by a couple of aristocrats—aided, in this instance, by Emmanuel Arène—who are accustomed easily to flaunt the airs and graces of the boulevards. These men are Parisians—and, even in the lightness of their laughter, there is discernible the savoir faire of those who know the monde.

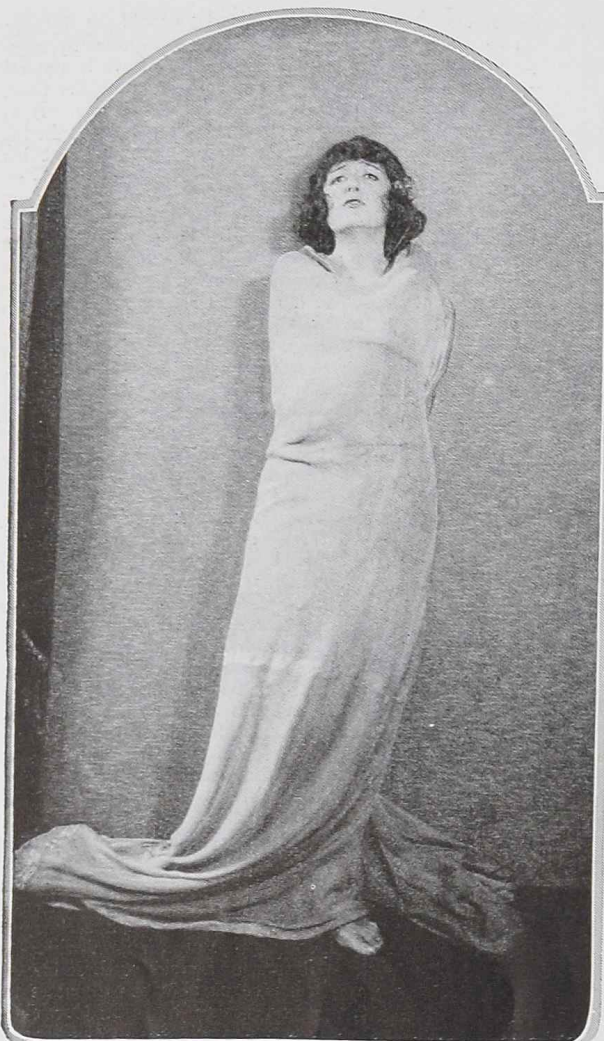
The specific subject for satire in "The King" is the political tempest in a teapot that is occasioned in republican France by the public need of accepting an official visit from rambling royalty. A king, from nowhere in particular, arrives in Paris and proceeds to entertain himself, first in company with the mistress, and later in company with the wife, of a celebrated socialistic politician. Because of this distinction, conferred upon him accidentally by the caprices of an unimportant monarch, this socialist is finally persuaded to accept a portfolio in a reactionary cabi-

At its première, the Greenwich Village Theatre presented three playlets; one, "The Festival of Bacchus," was a particularly unsavoury triangle play, by Schnitzler; "Efficiency," by Robert H. Davis and Perley Poore Sheehan; and a fantasy called, "Behind a Watteau Picture," by Robert E. Rogers, with incidental music by W. Franke Harling; the photograph is a scene from "Behind a Watteau Picture"

Ann Pennington can enact a whole playlet with her clever feet, and in "Miss 1917" she appears as a child in a child's foolish little frock and tells an exciting melodrama by the simple and natural means of a buck-and-wing dance



Abbe



Two photographs by
Maurice Goldberg

Florence Reed, who was so successful in "The Wanderer," is now playing the part of a beautiful slave in that great Oriental production, "Chu Chin Chow"



Underwood & Underwood

Miss Charlotte Ives is playing the part of an indiscreet, though charming, young wife in a complicated farce called "What's Your Husband Doing?"

(Below) "Madame Sand," by Philip Moeller, is a play of intelligent burlesque that caricatures history. From left to right are: José Ruben as the poet, de Musset, John Davidson as Dr. Giuseppe Pegello, Alfred Cross as Frederick Chopin, and Mrs. Fiske as Madame Sand



Charlotte Fairchild

acts to feel released from any longing to hurry back into his seat: and this is a lesson that Mr. Moeller—for all his cleverness—has still to learn.

"THE THREE BEARS"

Mr. Edward Childs Carpenter is another American author of whom it may be said that his plays could not have been written by anybody else. His formula is very simple. He takes the pattern of some familiar fairy-story or time-honoured legend, and repopulates it with contemporary characters. His plays attain a surface-look of actuality; but beneath the surface is discernible the old enchantment of the wonder-world of childhood. He writes habitually in the mood of lyric sentiment; but he has plenty of humour to deter him from the danger of excessive sweetness.

In "The Three Bears," Mr. Carpenter has taken the tale of Goldilocks and made it happen in the Maine woods. The three bears are three very grouchy bachelors who have gone up to Camp Kobold to get away from the world, and in particular the world of women. Goldilocks is a young girl in a wedding-gown who turns up unexpectedly at night, because she happens to own Camp Kobold and could think of no other place of refuge when she ran away from a detested bridegroom on her way to church. This unwelcome in-

truder on their solitude gives each of the three bears something else to think about beside himself; thus, each is cured of his misanthropy; and, before the comedy is over, each of these three woman-haters has proposed to her in turn. There is no denying that this piece is almost perilously sentimental; but it is written in a mood of playfulness and sprinkled with the necessary salt of wit and forms an evening's fair entertainment.

THE GREENWICH VILLAGE THEATRE

The Greenwich Village Theatre is a welcome addition to the growing family of little theatres on the side. It is situated at the corner of Fourth Street and Seventh Avenue, in the very heart of that noted neighborhood from which it takes its name. The building itself, which was designed by Mr. Herman Lee Meader,

L'Argentina appeared for a short time in "The Land of Joy" at the Park Theatre, and those who saw her saw a fleeting glimpse of all the romance of old Spain

is a creditable work of architecture; and the initial programme gives promise of a fine career for the company that has been organized by Mr. Frank Conroy and Mr. Harold Meltzer. It should, perhaps, be emphasized that this is a professional company, made up of men and women who have been trained to their trade. Mr. Conroy is an excellent actor; and few actresses on the American stage can rival the artistic equipment of Miss Fania Marinoff, who is the leading woman of the organization.

The initial bill was composed of "The Festival of Bacchus," by Arthur Schnitzler, "Efficiency," by Robert H. Davis and Perley Poore Sheehan, and "Behind a Watteau Picture," by Robert E. Rogers. The Schnitzler play shows perfectly that cynicism of the supercivilized which constitutes the chief item in the endowment of this celebrated artist of Vienna: "Efficiency" is an effective "shilling-shocker," wherein a military Kaiser is throttled and killed slowly by a mechanical monster of efficiency that has been invented by some Frankenstein among his army of subservient professors. "Behind a Watteau Picture" is a fantasy composed in rhyming verse, and intended, apparently, to serve as a theme for decoration. It is beautifully staged, with settings by Messrs. Hewlett and Basing and costumes by Mr. Robert L. Locher.

A R T



Raeburn, a painter justly high in favour among collectors of eighteenth century English masters, was represented in the exhibition at the Knoedler galleries by an excellent portrait of the Reverend David Campbell, a canvas painted in 1792

A WEALTH of hidden and, to a large extent, unknown treasure was opened to art lovers in New York through the patriotism and generosity of owners of private collections who, in the cause of American war relief, lent for exhibition over a hundred examples of the work of Italian masters. These paintings, only a few of which were true to their general classification as "primitives," formed, during November, the opening exhibition of the new Kleinberger galleries. While it has been well known that for at least the past decade the more important Italian paintings which have come upon the market have been added to American private collections, few of the paintings in these American collections have been published and few have been available even to students. This fact makes the present exhibition, which is the first large exhibition of primitives to be held in this country, one of unusual importance and interest.

ITALIAN MASTERS FROM COLLECTIONS

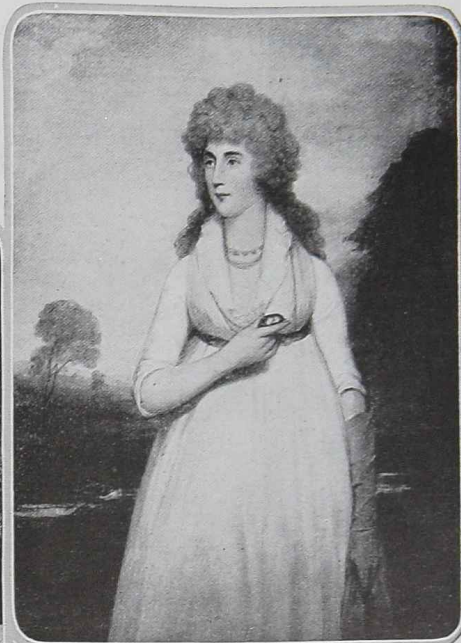
The collection thus placed before the public begins with the early decorative Madonna paintings of Sienna, painted in tempera in conventional red and blue on a background of gold leaf,—characteristic work of the early thirteenth century. Often these panels were painted with a childlike simplicity and imaginative quality, far from actual representation, yet with a sincerity and beauty which has held the admiration of art lovers for nearly seven hundred years. It is not always easy for the amateur to approach such works as these, for something of their history is needed as an introduction. Painted before the days of printing, when books were few and readers fewer yet, these works were designed to serve not only as decoration, but as a means of instructing the people in sacred history and the stories of the Bible. Often the man who painted them gained his art training as a goldsmith's apprentice or as an illuminator of manuscripts in a safe refuge from worldliness within some monastery.

Among the works of the early Florentine masters, men who painted more strongly than the Siennese, caring to a greater degree for action and for form, was the "Madonna and Child, with Angels," by Fra Angelico, the painter-monk of San Marco, whose early works are so lovingly and minutely done, so aloof from the world, so full of childlike faith, and so exquisite in colour and line.



Mary Hopson

The opening of the new Kleinberger galleries was the occasion of a splendid exhibition of paintings by Italian masters, loaned by American collectors. This portrait of Giovanna Tornabuoni, by Domenico Ghirlandaio, was loaned by Mr. J. Pierpont Morgan



It is doubtful whether any group of painters has ever created more completely the atmosphere of serene life than have the eighteenth century English portrait painters, and Cosway's "Lady Sheffield," at Knoedler's is an instance in point

There was also a lovely portrait of the beautiful Giovanna Tornabuoni, painted by Domenico Ghirlandaio, the gossip among Florentine painters, who made his frescoes of the lives of St. John and of the Virgin in Santa Maria Novella complete histories of the every-day life of Florence in his time.

There were a rather surprising number of portraits for an exhibition of primitives, for the line which bounds that early period had not been closely drawn. In consequence, one found Botticelli, the painter of the rhythmic "Allegory of Spring," who can hardly be called a primitive, represented by a portrait of Giuliano de' Medici, while by Bronzino, who is not a primitive at all, was one of Maria di Cosimo de' Medici. Among the paintings of the central Italian and Lombard schools were portraits of Fiorenzo di Lorenzo, Penni, and Boltraffio. For yet greater human interest and more gorgeous representation of life and of men and women, one must turn to the Venetians, who were represented by Lorenzo Lotto, Jacopo Tintoretto, and many other masters not, as may be seen, to be classified as primitives.

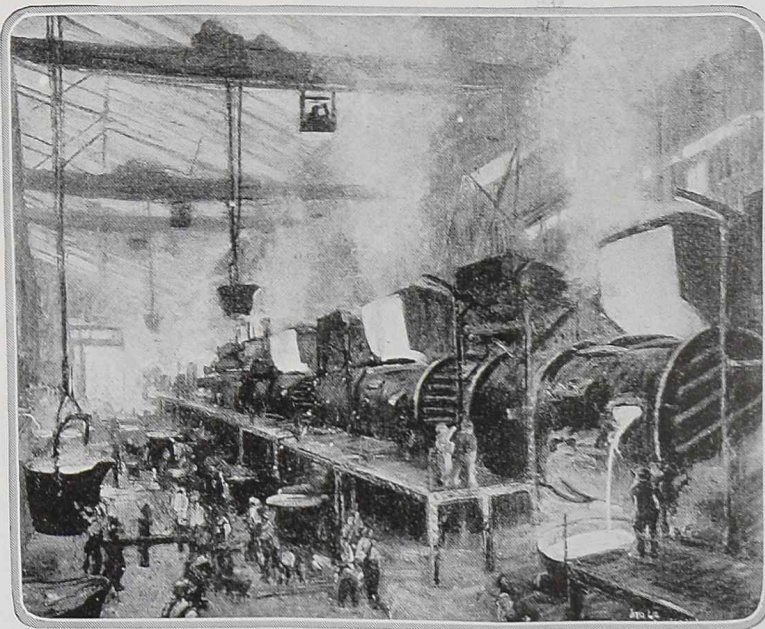
While the exhibition was necessarily limited and far from all the big collections of the country were represented in it, it was invaluable to students of Italian art and gave to all lovers of art a glimpse of some of the wealth which our private collections contain.

REMBRANDT AS AN ETCHER

Another exhibition of very great importance opened in November, to continue until the end of March. This is a large and representative selection of Rembrandt etchings from the J. Pierpont Morgan collection and is shown at the New York Public Library. The catalogue of the exhibition most fitly refers to Rembrandt as "the great etcher whose work is ever as worthy of repetition and as welcome as that of Shakspeare's plays or the symphonies of Beethoven." The selection of etchings is such as to show the great versatility of Rembrandt not only as to subject, but in manner and technique, and to make clear that sympathy and bigness of conception which made it possible for him to paint or etch the humblest scene or incident and make of it something of eternal greatness.

For the present, the arrangement of the etchings is chronological and offers

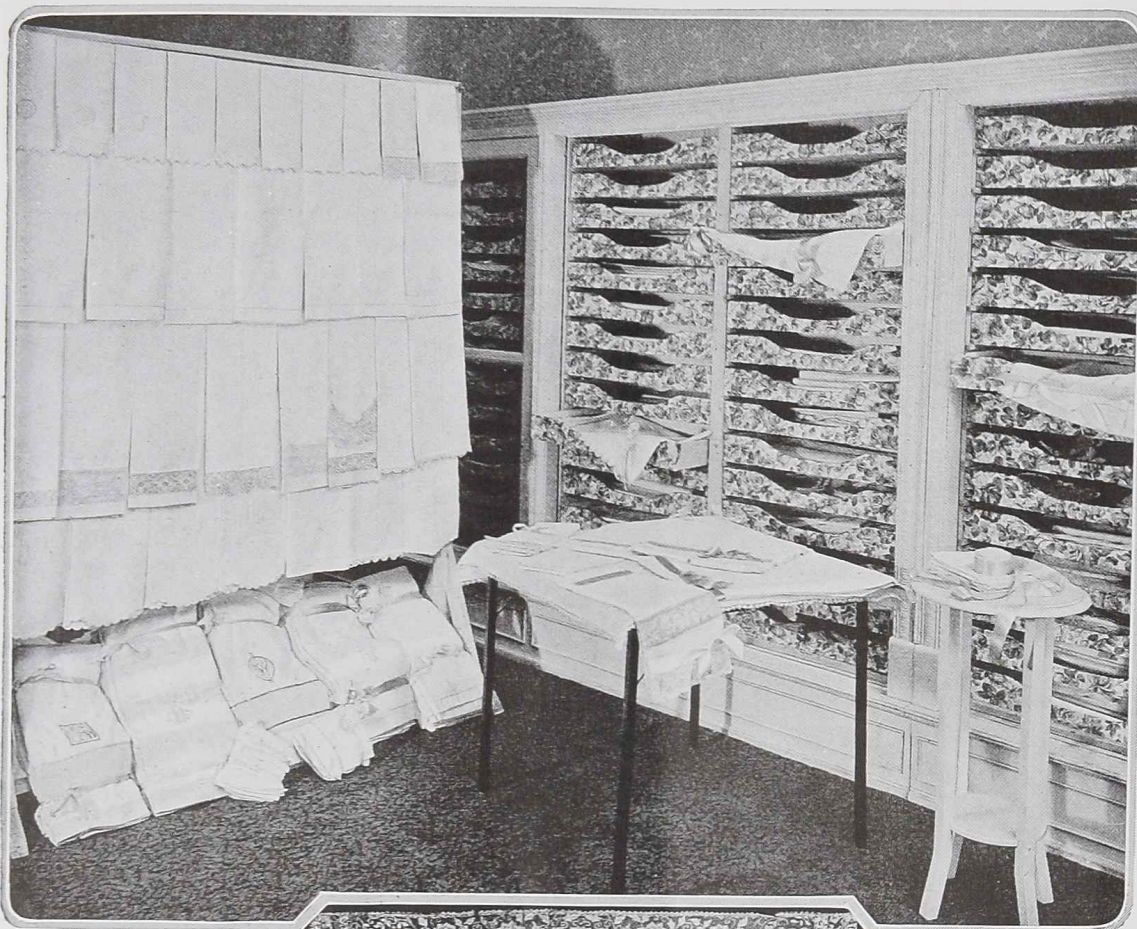
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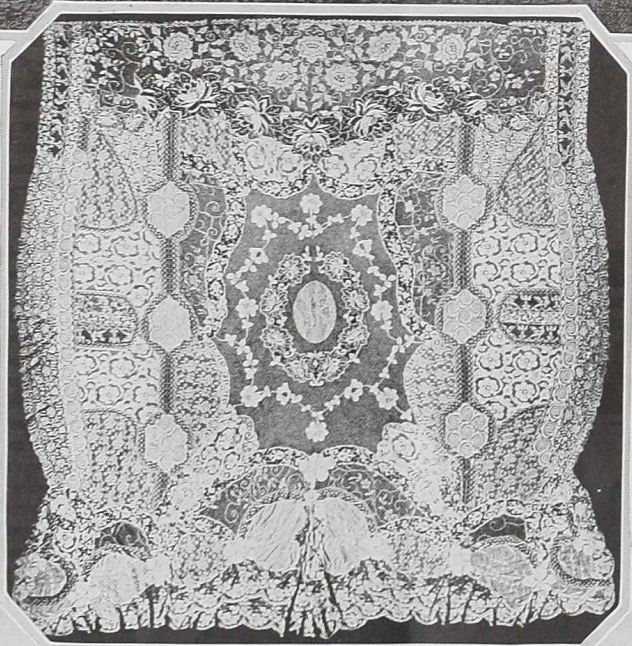
Peter A. July

In a Utah copper mine, Jonas Lie has found a subject worthy of his brush, and he portrays this great work of American engineering with a vigour and brilliancy of colour worthy of the subject. "The Smelters" affords opportunity for a striking and beautiful study of the glow of molten metal and the violet blue haze of smoke and steam. These canvases are now on view at the Knoedler galleries

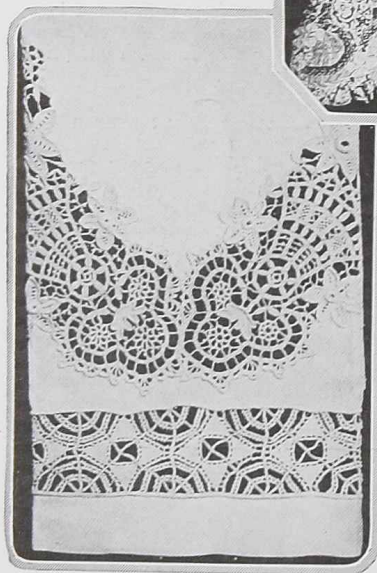
A TROUSSEAU of LINENS for the BRIDE of TO-DAY



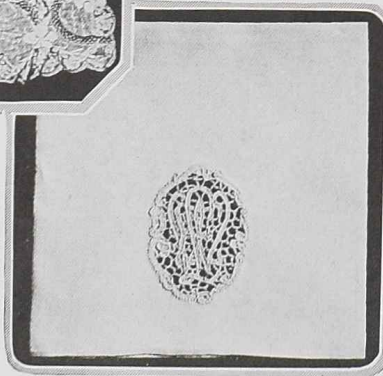
The bride's valuable linens are not stored in a chest, as they were in former days; there is a well-appointed linen-room devoted solely to them. In the room pictured above, the drawers are attractively finished in cretonne. Each cabinet contains thirty drawers, protected with sliding doors of glass; linen-room and linens and laces on this page from Ottilie Brand



Mrs. Leroy Baldwin's very beautiful bedspread represents a veritable collection of rare old laces and embroideries and what may be done with them, if done with artistry



In the generous stock of towels are some of exceptionally fine weave and elaborate design. Above an insertion of Venetian lace on a towel of bird's-eye linen is a wide Venetian point wreath of pleasing pattern, a handsome setting for the monogram



This hand-woven table napkin of satin-striped damask is marked in a rarely distinctive fashion. The monogram is a beautiful example of Burano lace

THROUGH all the civilized ages, women have had an inborn love for beautiful linens, and have regarded them as possessions to be highly prized. In Europe, the household linen often formed the major part of the dowry, and the ancient and almost universal custom was to provide the bride with a chest or coffer for the treasured pieces. In the Lowlands, the young girl began at the age of thirteen to weave her own linens, plying distaff and spindle. As soon as each piece was woven and marked, perhaps with intricate embroidery, it was laid away in the carved wedding-chest, to be conveyed later to the bridegroom's home and there stowed away in wonderfully carved old presses, black with age.

The exquisite linens of the Venetian maiden were woven and embroidered for her, but hers was the choice of the *cassone*, often a veritable work of art. For the daughters of the noble houses, the greatest artists of that time designed coffers of monumental size and great magnificence; the painted panels usually represented some mythological tale, such as that of Cupid and Psyche, with cherubs sculptured in high relief. Fortunate indeed was the Italian bride who started on her wedding journey with a *cassone* painted by Andrea del Sarto, while for the daughters of the royal house of France such famous cabinetmakers as Boulle decorated the marriage coffers. Collectors take keen pleasure to-day in the possession of one of these *cassones* as an object of art. But no mere chest will serve for the linen of the modern bride, which is verily a formidable array and requires imposing linen-rooms in which to care for it.

THE LINEN-ROOM

In building or reconstructing a house, the fashionable woman devotes not a little thought to the linen-room. After the architect has devised a space that is dry and well lighted, the specialist comes in and installs attractive cupboards, with shelves or groups of drawers finished with chintzes, brocades, or lace-covered pads. Where the desire is for the picturesque rather than for an elegance of detail, the shelves are edged with bands of linen or scrim, quaintly worked in cross-stitch after the fashion of some European housewives.

Lavender is the traditional sachet for the linen-room, though orris is also popular for its clean and refreshing perfume. One very fastidious woman directs her laundress to put a piece of orris-root into the water while washing, and it seems to give a faint hint of violets to the linen. A practical detail of the linen-room is the horse on which the pieces may be hung to air as they arrive from the laundry; later they are classified, tied in separate groups with ribbon, and returned to their respective places.

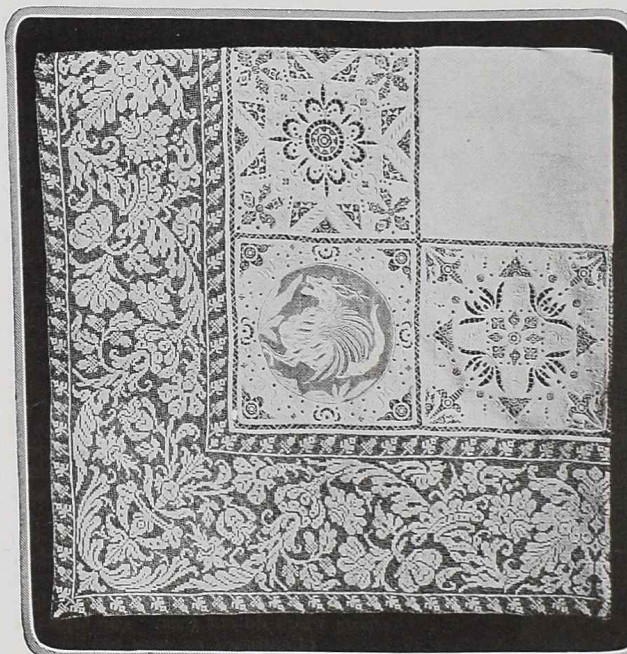
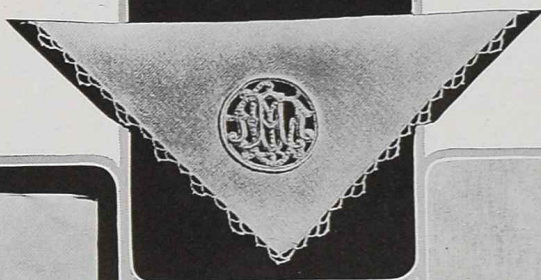
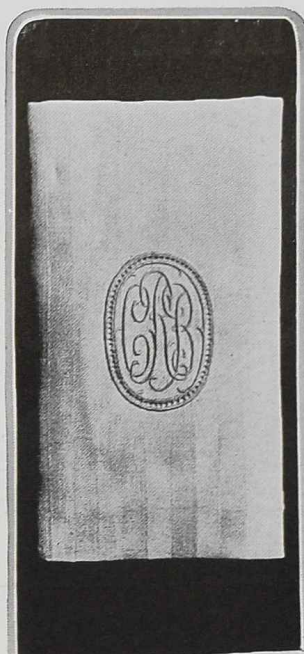
When the linen stock is a large one, a convenient method is that of marking the shelves or drawers with small numbers that are almost invisible except to the linen-maid, who consults her index in this way to learn where each article belongs. In a valuable collection of linen, it is important to keep accurate lists, and experts are in many cases called in to take an annual inventory. As the weaves of linens and laces are then photographed and listed, this inventory makes an interesting addition to the "house book."

The repairing of the linens is an important task of the linen-maid, who is taught to follow the weave of the material in order to make the repair invisible. If the linen is of great value, then it is usual to call in a well-known specialist in linens who has learned in France the art of the *stoppeur*; it is impossible for the eye to detect her mending, with such exquisitely minute care is it done.

The pessimist who delights in croaking that needlework is a lost art should view the linen-chest of the fashionable bride, where the finest weaves and hand-work of women of all lands are assembled in a collection worthy of an empress. In these exquisite trousseaux are numbered linens, hand-woven damasks with insertions of Venetian lace, Italian linens with cut-work, and embroideries of all kinds. Nowadays one cannot picture a young woman finding time during her girlhood to weave even enough linen for a handkerchief, much less the amount for the following list of trousseau linens, which has been compiled by an authority on the subject as the correct linen equipment for the fashionable bride of to-day.

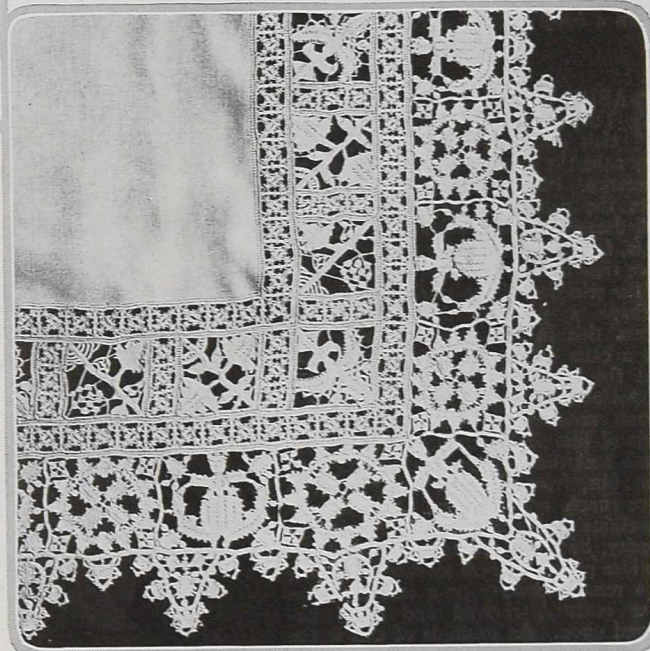
- 6 cloths 2 yards square
- 6 dozen napkins to match
- 4 cloths 2 1/4 yards square
- 4 dozen napkins to match
- 6 cloths 2 1/2 yards square
- 6 dozen napkins to match
- 1 cloth 2 1/2 by 3 yards
- 1 cloth 2 1/2 by 3 1/2 yards
- 2 dozen napkins to match
- 6 luncheon sets
- 6 tea cloths
- 3 dozen luncheon napkins
- 3 dozen tea napkins
- 1 banquet cloth
- 18 napkins to match
- 4 dozen hemstitched sheets
- 2 dozen scalloped sheets

The oval monogram is approved for damask napkins. The napkin below, in tea and luncheon sizes, has a cut-work monogram and a Venetian needle-point edge



(Left) This luncheon cloth of fine linen has an outer border of filet lace around squares of Venetian embroidery and cut-work

(Right) An exquisite example of old "punto in aria" borders the cream linen centre of this tea cloth. Linens on this page from Max Littwitz



(Below) A hand-woven damask cloth has an embroidered monogram. The napkins are embroidered to match; china and glass from Haviland; silver from Gorham; fruit from Hicks

- 6 dozen plain hemmed sheets
- 6 dozen huck towels, regulation size
- 3 dozen small guest-towels
- 3 dozen scalloped towels
- 6 dozen bath-towels
- 1/2 dozen bath-mats
- 1/2 dozen bath-sheets
- 3 dozen wash-cloths

The minimum cost of a trousseau of this kind would be \$2,545.

THE ENCOURAGEMENT OF HAND-WORK

The pieces which make up a linen trousseau designed by one of the leading houses include a beautiful luncheon cloth with Venetian embroidery and cut-work and a filet border. Tea cloths with the old *punto in aria* work, napkins with a Venetian needle-point edge, and hand-towels with *point de Paris* lace at one edge and hand-scalloping at the other go to make a trousseau that might vie in quality with the contents of the most luxurious Florentine *cassònes*. Never was the need greater than now to encourage the hand-work of women all over the world; and she who fears lest an outlay in fine linens might be regarded as a great extravagance may have the comforting conviction of being a beneficent patron in keeping this charming industry alive and prosperous.



FOR THAT UP-TO-DATE PERSON, THE BABY



Arabella has a bonnet
With soft chifon ruffles on it,
And a cover and a coat, both trimmed with lace.
And she finds a bib convenient
(For of course one must be lenient
When a baby's dinner doesn't reach her face.)

ARABELLA LUCILE BRADY

Is an up-to-date young lady,
Though she measures time by months (she's seen eight, maybe).
For although she is so youthful
She asserts—and she is truthful—
That there's nothing quite so modern as a baby.



E'en in circles most exclusive
Where newcomers are intrusive,
She assures us that since Teddy ruled our land
It's become a wide-spread custom
To have babies—though it bust 'em
To buy coats and frocks and blankets made by hand.

BABIES are really great philosophers. They confine their attention to essentials and look upon details, unless they take the form of pins, with calm indifference. Possibly this superiority comes from the comforting sense of being as well dressed as their station in life warrants, for, of course, every mother spends more time and money than she can afford on the selection of the small first clothes. Perhaps a properly constituted baby knows this instinctively and, therefore, has a calm assurance. It has been said that the layette is the most thoroughly successful collection of garments which a person possesses in the whole clothes cycle of life. It reached its real perfection a long time ago, and so is never very new, but, from year to year, it grows more simple and practical. Occasionally something appears which seems like a novelty, but it is apt to turn out to be the idea of some far-off mother, belonging to a remote country or a still more remote century, revived and often improved upon. An example of this is the



"Moses basket," made after the traditional form of that in which Pharaoh's daughter discovered the infant prophet. Of course, the twentieth century has had its effect upon it; in its present state it is covered with pink satin, veiled with hand-embroidered nainsook, and trimmed with real lace and bows of pink ribbon. This basket is sketched in the middle of this page at the bottom, and is used when carrying the baby about or displaying her to admiring friends. The petticoat sketched at the left is of fine nainsook, daintily tucked and trimmed with hand-embroidery and Valenciennes lace and insertion. The wrapper at the right is of pink crêpe de Chine bound with pink satin ribbon and feather-stitched in pink.

It is from the days of Martha Washington that the 1918 cradle gets its inspiration. The one that is sketched in the middle of this page might have rocked the babies of the new republic—except for the fact that its rockers are up-to-date affairs which do not rock. The cradle is
(Continued on page 74)

Arabella cannot toddle
(She's a nineteen eighteen model)
So she has a bed of wicker, lined with silk.
It is soft and pretty—very
And it's quite as necessary
As her Holt-apportioned bottlefuls of milk.

With a dainty frock on Sunday
And a simpler one on Monday,
She wears booties made of silk, with ribbons gay.
And, as one sketch here discloses,
Arabella, just like Moses,
Takes siestas in a basket-bed by day.

MODELS FROM GRANDE MAISON DE BLANC



SMART FASHIONS *for* LIMITED INCOMES

THE woman who would be smartly and appropriately dressed on all occasions finds the season between winter and spring the most difficult of all. Perhaps this is because February sometimes brings wonderful spring-like days which make winter clothes seem commonplace and worn. Then, just as one is tempted to don the finery of spring, before one knows it, it is winter again and furs and wraps are pleasantly warm and welcome.

THE MILITARY MODE

Nevertheless, at just this time, a woman often finds it necessary to purchase something to freshen up her wardrobe and to wear until the days are really warm. There is nothing more serviceable or more satisfactory than a suit for these latter months of winter, and there are so many real bargains offered that shopping for it should not be difficult. For several seasons, while recognizing its usefulness, we have not given to the tailored suit the enthusiasm which it deserves. Of course, the one-piece dress and the top-coat have been a wonderful convenience, but, after all, they can never quite take the place of the trim tailored suit. Just now the *tailleur* is especially favoured by women

When the Warmth of Spring First Tempts One to Fling Aside the Winter Garment of Fur or Velvet, It Is Wise to Substitute a Suit

in various smart combinations for \$85.

A one-piece dress that might easily be copied in navy blue serge is pictured in the middle of this page at the left, and is as straight and simple as a daytime frock could be. The straight line is broken at the waist by a narrow patent leather belt. Fine cordings form a most attractive trimming, and several rows of these run down over the hips at either side of the back and front, ending in darts, embroidered in black silk. The gown fastens with small buttons which extend all the way down the back. Trimness is the distinctive feature of this dress. The sleeves are close fitting; a satin tie in colour or in black is worn about the neck.

The tunic dress is still an excellent investment for the woman of limited means. In a dress of the type shown at the lower left on this page, one may combine two materials without danger of that "home-made" appearance which is so distasteful to the smart woman. Plain and brocaded chiffon would make this a very pretty afternoon gown. A narrow band of fur is an effective trimming when combined with chiffon, and here it is used on both bodice and skirt. The brocaded chiffon makes the narrow underskirt and there is a wide crushed belt of the same supple and decorative material.



This daytime frock of navy blue serge Hooverizes on trimming and makes up for it in trimness—a patent leather belt and a satin tie are the only accessories it sanctions



To be military but not mannish is a somewhat difficult goal which this suit has attained. It would be very smart in khaki coloured gabardine with a brown suede belt



Chiffon seems to have a gift for being graceful—and especially when it is combined with brocaded chiffon and bands of fur as in this afternoon frock

who are doing war relief and Red Cross work, and many coats and skirts have been designed for this service. Frequently they have been inspired by the uniforms of the army and navy, and too often the result has been unbecomingly masculine and inappropriate. However, a suit which has just a suggestion of the military modes is extremely smart; the one illustrated in the middle of this page, at the right, is quite warlike enough even for the enthusiastic war worker. This model is especially suited to khaki coloured gabardine belted with dark brown suede. The belt, which is an important detail, slips under fine cartridge pleats at either side, and the uneven line at the bottom of the coat counteracts any suggestion of masculinity. A gay lining of soft printed silk in two colours is appropriate for a suit of this type. The skirt, which has corded seams, is cut in two pieces and hangs in even fullness. This suit would be equally attractive in navy blue gabardine, with a belt of blue gray suede. This

model might be copied very inexpensively; made to order by a New York tailor, it would cost \$85.

A SUIT FOR COUNTRY WEAR

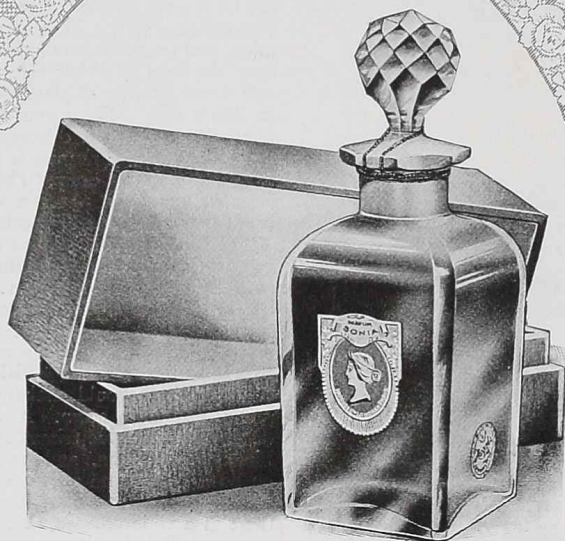
Wool velours will be as popular for spring clothes for the country as it has been for those for winter wear. A combination of plaid and plain material is very smart; the sketch at the lower right in this page is an example of how effectively these two materials may be used together. The sack coat is of a dark green velours and fastens up high at the neck with invisible hooks and eyes. The buttons and buttonholes form a trimming at the bottom of the coat, which is lined with cream white silk. The sleeves are straight, with a circular line which repeats itself in a narrow band in place of the regulation cuff. The skirt of plaid velours, checked in large green and white checks, hangs perfectly straight, in medium fullness. This suit may be copied



Some suits maintain a perfect impartiality towards plain and plaid materials. This model has a coat of green velours and a green and white checked skirt

A S S E E N b y H I M

(Continued from page 53)



"Sonia"—a Revelation!

FASCINATING is the only word applicable in describing this lovely and original essence—its fragrance suggests the summer sweetness of some wondrous enchanted garden.

"Sonia" derives its name from the famous and romantic Princess Sonia, renowned for her beauty, charm, dignity, and gaiety. "Parfum Sonia," the latest production of Harrods own laboratories, is undoubtedly the most delightful of all perfumes.

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Woodman Burbidge Managing Director
LONDON SW 1



sea from there and go to Palm Beach. I may change my mind at the last moment and take my car and a party over to Porto Rico, or I may try to reach by ship our new possessions, the Virgin Islands.

THE PLAIN DUTY OF A CITIZEN

But, wherever I go, it will be with a clear conscience, for I am not avoiding any duty. I have subscribed to Liberty Bonds and the Red Cross ambulance funds and all that. I have offered my yacht to the government and my personal services to my country. I believe I mentioned in a previous issue some Chicago friends who have clubbed together to raise enough money to establish a hospital for aviators in France. Every ship which sails takes away some friend on a mission of mercy bent. I must confess I was quite thrilled that sunny October day when I looked upon the many women, marching in the Red Cross parade, all bound eventually for "over there." One must bear in mind that this is a feminist year, and that we may yet have—some of us—to employ chauffeuses, and, of course, if we do, almost the first question will be that of a becoming and proper livery. Aviation has already opened a new profession to women, and a number are studying it in New York. Miss Law has made such a stunning success that she is a source of inspiration to others.

I wonder why there has been no restriction placed on the unlimited sale of military togs. From Fifth Avenue to Harlem and to the purlieu of the new Bowery, Eighth Avenue, all the clothiers and haberdashers, with a few distinguished exceptions, are displaying uniforms and khaki and military fittings. There are cheap goods, as well as those of the better grade. In the country, my servants tell me, there is a continual procession of scamps masquerading in uniforms and soliciting funds—beggars and impostors. There should be government supervision over all these things, just as much as over the food question.

THE CREED OF CHEERFUL SUBMISSION

I have read the articles on food reforms. If the government requires certain food or insists, as it does in England, on rations and portions, I shall acquiesce with the best of good-will. If I am to be deprived of this or that, I can cheerfully go without; if a high tax is placed upon anything which I have been accustomed to use, I shall pay the tax cheerfully. The Hoover crusade has brought about excellent results. We, as a nation, eat too much and too often. Why the typical American breakfast should consist, especially at this time of the year, of grapefruit, cereal, eggs, and tea or coffee with rolls and butter, I cannot imagine, any more than I can see why turkey must be accompanied by cranberries and must be eaten on certain festive occasions. I have always breakfasted on tea and toast with perhaps marmalade, and now and then eggs or a glass of orange juice not requiring sugar.

For the rest, I have found New York at the beginning of the year more interesting than usual. Everybody collects something, and there have been wonderful sales of prints and bibelots and rare books and pictures. I confess I did not attend the "Diamond Jim" Brady sale. Too many things at the exhibition showed the florid taste of a sadly inartistic period that has, happily, passed. I could imagine those rooms, the dinners, the table decorations, and the people. Not only those of the newly rich sort, but others who should have known better, have lived amid inartistic surroundings. New York is brushing away the cobwebs; we have left the brownstone age

behind. Take the new bankers' quarter on Park Avenue. Can anything be happier than the splendid home of Commodore Arthur Curtiss James, in its pure white? Of course, a great house like that must have environment, and cannot be squeezed in the middle of a block. Benjamin Constant, the artist, once told me that a Fifth Avenue block suggested to him that a number of blindfolded architects had chosen designs at random and had put them all in a row, with the natural result of a painful lack of harmony. I know of one of these Fifth Avenue houses, the home of the head of a famous millionaire family, which abounds in small false balconies—absurd ornaments stuck on the outside. Why have a balcony, unless you can use it? The James house has wide balconies on the second floor. All these new houses are livable; they are not built for entertaining and show. It is the same in the country houses we are building today. We are even going back to the Southern plantation plan of having the quarters for the servants absolutely separate, in another house entirely. Of course, on the plantations, the offices and quarters are sometimes across a yard, while we put our people in an adjoining house, giving them their own establishment, which they are usually quick to appreciate.

THE CHARM OF WINDOW-BOXES

Our town houses often look less attractive in winter than in summer, because we neglect our window-boxes. The smart shops keep up a most attractive display of greenery, but the windows of most of the private residences are bare. The other day I noticed one exception. It was the home of Mrs. Finley J. Shepard, a house of dark stone quite in the fashion of another era and consequently difficult to make cheerful looking. There were small cedars or fir trees and box and English ivy in each window. We have a number of hardy plants which would make charming decorations and would relieve the monotony of our Northern winter. Dwarf barberry with its bright red berries would not be too vivid for a white or gray stone house.

I was rather amused the other day when I went on a pilgrimage to the Greenwich Village theatre, to find a most extraordinary display of art objects in a shop window in the very midst of that impressionistic community. It was nothing less than a remarkable collection of china mugs of a vintage long gone by. Here were cups dedicated to mother, to father, to sister, and to brother, and to an alphabetic list of names. They were in vivid pinks, with gold inscriptions. There were also moustache cups, and, better yet, an original assortment of individual shaving-mugs used at barber shops. These had not only the names of the owners, but also their portraits, and frequently a picture of their calling. I belong to a hobby club—we have several of these in New York—and I have been collecting antique coins, rare editions, daguerreotypes, and things of that kind. We have held exhibitions of the monstrosities of another era, but the collecting of bizarre china was a new idea to me, and rather an attractive one.

A WAR POSTER COLLECTION

We are all collecting war posters and the glorious advertisements of our time, with their wonderful colouring. In fact, I enjoy the back covers of many of our magazines more than their contents. There is, even in the plain black and white ones, a certain humour; but the most beautiful are those which sing the praises of cigarettes, motors, perfumes, malt beverages, table silver, musical inven-

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C O N T E N T S



VOL. 54: NO. 9

EARLY NOVEMBER, 1919

WHOLE NO. 1130

Cover Design by George W. Plank

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Dorothy Wilding

LADY BARING

Lady Baring is the wife of Sir Godfrey Baring, M.P., and daughter of the late Mackintosh of Mackintosh, of Moy Hall, Inverness. She has two sons and two daughters. Sir Godfrey has sat for the Barnstaple Division of Devonshire since 1911. Lady Baring, who entertained largely at Nubia House, Cowes, throughout the summer, is now back in London

Of this type are the wide hats with cleverly draped lace veils which accompany the wide-skirted evening gowns of Lanvin, who always makes a point of designing for each costume she creates exactly the hat its lines require



VOGUE

PARIS STATES THE TERMS OF AUTUMN APPAREL

SINCE the early autumn opening, which must necessarily be rather tentative, Paris has had time to confirm the success of certain new modes and to discard others. The result of this process of selection is seen in the models sketched from the collections of Poiret, Jenny, Dœuillet, Martial et Armand, Beer, Lanvin, Worth, and Renée. The chief characteristic of these models is the absence of any arbitrary rule as to breadth, length, or treatment. If variety be the spice of life, then life in the present world of Paris fashion is an exceedingly spicy affair just now. Each house has its own distinctive features, and the general effect is one of bewildering charm and infinite variations on a number of themes.

The first question to be asked by the woman who cannot go to Paris herself is "What is the new silhouette?" The "new silhouette," as it has been exemplified by the collections, is so varied and so individual that it is impossible to speak of it in the singular. In general, it may be said that two distinct leads have been given already, and there are hints of others to follow. Accentuation of the hips, as prophesied, is in the lead. There is not a collection which does not use some form of pannier; many of the Grandes Maisons use *cirettes*, as hoops are known in Paris; many display individual and ingenious ways of widening the outline at the hips.

Most of these houses are restrained and moderate in their use of hip extension for daytime wear and for *tailleurs*. It is true that the revived cartridge pleat, the cascade of material down the side, the pannier, and other means have been resorted to in many cases for daytime costumes, but there are many more models which insist upon the retention of the straight line, though they may use fine pleats or other means of employing more material while still achieving the straight effect. The general idea seems to be that the very wide-hipped silhouette is not adapted to our modern mode of life in the daytime, and that it should be more particularly reserved for evening and the more formal afternoon wear. Side by side with the pannier in creating this width is the large, almost the traditional hoop-skirt, which is very flat in front and at the back, and very full on the sides.

The second suggested silhouette is an almost straight-hung gown for evening wear; sometimes cascades of lace or classic drapery break its straightness slightly, while the skirt is longer than anything that Paris has worn for several seasons, and the bodice has the very *décolleté* back which remains in first favour. Of course, among the thousands of dresses shown by the major houses, there are many isolated gowns which have about them the suggestion of some other historical period, and there are collections which point particularly in a series of models to some special epoch of dress. For example, Poiret has featured the stiff pleats of the time of Jeanne d'Arc, and has also made a point of rich Venetian evening wraps; Lanvin favours Goya evening dresses hung with Spanish lace flounces and gowns and

Paris Confirms a Mode of Dual Personality, Wide Even to Hoops for Formal Wear, Straight or with Circular Fullness for Daytime; Longer Skirts, Long Sleeves and High Collars Are Sponsored by High Authority

capas reminiscent of the paintings of Veronese; while Dœuillet has revived the 1880 basque on a gown of serge with its skirt in tiers of pleated frills, and Jenny has made much of little Greek frocks of stencilled *crêpe de Chine*. The two types of silhouette described above, however, are to be found in every collection and therefore might be called typical of the season.

The vexed question of the length of skirts is being answered in a number of ways. In general, it may be said that greater length is favoured. Some of the couturiers cling to the very short skirt for the street; many others use a length which is only moderately short, while for evening, they show two lengths, short for dancing—but still longer than the gowns of last season—and quite long for the more stately sort of evening attire. In some of the collections, the majority of skirts are rather long, both for daytime and for evening. Paquin's collection is a notable example.

The very short sleeve for the daytime is not entirely superseded, but many long sleeves are shown, and even for evening dress, there are many models with a covering for the top of the arm. One-piece winter frocks have long sleeves more often than short ones, and when the daytime sleeve is short, a long coat is designed to go over the frock. More suits with coloured blouses are

While decided accentuation of the hip is reserved for evening or formal afternoon costumes, very many tailored suits discreetly stress the wide hip-line. In the models of this house, the width is gained by the clever cut of the skirts of the coat. On this black velvet suit, the fold is slashed and bound with silk galloon, and the skirt beneath the coat is puffed at the hips to correspond



DœUILLET



WORTH

shown than we have seen for many seasons. Some of the colour contrasts are very violent, some of them are remarkably clever. Blouses designed to supplement rather than match suits are conspicuously good in the collections of Worth, Renée, Beer, and Premet.

A determined effort to win favour for the high collar seems to have been made. Collars are an interesting feature in many of the collections. Worth specializes in them, for example, and Lanvin shows with some of her suits the old-fashioned type that is wired to stand up to the ears. Every collection shows some high, close-collared one-piece frocks and blouses. The collars on coats to go with these frocks and on the top-coats are smaller than they have been in recent seasons. The use of fur is still advocated by every one, but it is used in a restrained manner. Patches of fur in odd unexpected places no longer form a part of the mode. Lanvin shows a most interesting novelty with her suits; this consists of a small round boa of grey fox tied at the side with ribbons, and immense detachable cuffs of grey fox in gauntlet shape.

Rather more fitted bodice lines are a feature of many of the new modes. This was inevitable when the pannier or hoop skirt was introduced, and nearly all the collections have followed the dictates of reason in wrapping the waist rather more snugly. There is but little indication of the tightened waist-line, however, and none at all of the corseted figure; every mannequin in every house shows the models without corsets.

As to colours, the predicted vogue of the copper tones is justified. There is a good deal of brown, especially in reddish shades; dark greens, dark blues, stone greys, and many tans are used for suits. A few models in purple stand out by their rarity, and it is a curious fact that every

collection contains at least one frankly red evening gown. Lanvin favours bright blue, and this colour is combined with black in several other houses. Coats of one colour worn with striped skirts are sometimes shown. There is much use of black and white and black and grey.

As to materials, duvetyn attains the expected popularity, and velours de laine is a good second for tailleurs and one-piece dresses. There is still some use of jersey. A few models in broadcloth draw attention to this neglected material. A good deal of warm plaid is used, sometimes in skirts, sometimes in waistcoats, more often as trimming. Black velvet is seen almost everywhere for suits and for frocks. Coloured velvet evening dresses, rather plain, long, and draped, receive a certain amount of attention. Taffeta is largely used by some houses, faille by others. In general, the silks may be said to be of heavier quality. Less Georgette crêpe and chiffon than usual in recent seasons is noted, though there is a good deal of satin. Quantities of black Chantilly lace are used, and some of other varieties are in favour, notably the Spanish lace of Lanvin. Very gorgeous brocades are used for evening gowns and magnificent evening wraps. One or two houses, notably those of Renée and Chanel, make a conspicuous use of crêpe de Chine. Tulle is used extensively for evening frocks for young girls, and a revival of flower trimming for them is noted.

Less embroidery is a feature at most of the houses, but novel fashions of decorating fabrics take its place. Among them may be mentioned Renée pompons of silk and wool and her pasted-on coin-spots of velvet; Premet's quaint use of patches of feathers; and the beading in lines and plaids at Martial et Armand's. Probably the greatest novelty of the season is the use of kid and patent leather for trimming, in bands, edgings, patches, and incrustations. Martial et Armand attain striking success with whole dresses of leather, and several other houses show

blouses and vests of it. Another trimming that many houses favour is the uncured goat, called "mongolie," which is often used in thin bands of fringe instead of the silk fringe which has happily passed from view. Paquin has a novelty in the form of gowns of a very large square-meshed net which looks like coarse veiling.

DŒUILLET

Rarely is a collection of models shown by any house which the beholder would gladly accept in its entirety and add unchanged to her wardrobe. In the present Dœuillet collection, however, almost every model is essentially wearable. All are admirably suited to the occasions for which they have been created, and hosts of new ideas are embodied in each. These models bring a new silhouette, that which we have seen coming for some time—drapery.

This tendency is noticeable in almost all the afternoon costumes and in very many of the evening ones. Simple tailored costumes or costumes on tailored lines have coats with a decided outward tendency at the hips, while the skirt remains straight, very narrow, and as short as that of last season. It seems even that the coats are especially long over these very short skirts. The line of these coats is very interesting and is often obtained by folds of the fabric which is much fuller on the hips than in the front and back. It is such an effect as might be obtained if a woman put her feet through a half-opened sunshade, slipped it up to her waist, and drew the folds to either side, allowing them to fall loose over the hips, while front and back remained flat. These loose folds, sometimes one, sometimes two or three, fall back unattached, a sort of rabbit's ear in shape, over an embroidered fabric contrasting with the frock or a plain satin of some different colour.

There are in this collection several variations of the skirt with a number of finely pleated

(Left) Worth has always loved magnificence for evening, and he gratifies that feeling in "Courtisane," a dignified affair of black velvet which embodies one of the cleverest ideas for attaining the wide hips. Loops over one hip and a pannier drapery on the other are lined with bright blue taffeta. The bodice that is cut to a deep point in front leaves the back to the support of the black Chantilly sleeves and then adds tassels of blue beads and diamonds.

(Right) "Rubis" fears no chilling draughts, for it has a becoming protection in its high Medici collar of mink. The skirt of this cerise velvet gown is draped at the sides in long folds, but the general effect is narrow. The square train hangs from the waist which is encircled by three rows of diamanté, and the velvet bow with its sparkling buckle makes a graceful finish.

WORTH





(Below) The Parisienne is once again daring the hoop skirt, and wisely limiting its use to the gowns of formal occasions. Not the round hoop of the eighteenth century and the Second Empire, nor yet the hoop sacred to Velazquez's *infantas* is this, but a discreet combination of both, and "Diamant noir," all black taffeta and tulle and silver lace girdled with geranium velvet ribbon, is one of the strongest arguments for it

(Below) Nearer to the pure tradition of the Velazquez *infantas* is "Bluet", an evening gown designed for that darling of Lanvin's heart, the young girl. The black velvet bodice ends in a very stiff frill of pleated velvet lined with cornflower blue satin and cleverly devised to emphasize the wide-at-the-hip silhouette. The blue tulle skirt falls over a wired foundation of blue satin, and blue ribbons emphasize the flatness of the front



It takes more than a first glance to tell a top coat from a tailored suit. "Dantes," a heavy blue serge affair, is a suit, and its long coat, cut on the lines of the man's overcoat of the French Revolution, comes exactly to the bottom of the skirt. Just at the hip, two rows of stiffly pleated serge cross set-in squares of red cloth, and red faces the collar and cuffs. The hat of otter and red cloth is Lanvin's choice to accompany it





(Left) "Ruchette" is a dance frock which believes that, after all, there is something in a name. So it frilled up its black messaline self with two deep ruffles of the satin, each edged with a ruche worked into fringe. The décolletage, very low, as usual, scores deep points, both back and front, and is outlined with blue and old-rose ribbons and finished with large rosettes



(Right) Jenny does all sorts of interesting things to her daytime frocks, which she continues to make on lines more or less straight. "Espiegle" is a dainty thing of blue serge, wearing, back and front, an apron effect outlined with knife pleats of the serge. The smart deft touches,—a patent leather belt and a chemisette of white faille stitched with dark blue silk—those are things that make Paris famous

JENNY

JENNY

JENNY ASSERTS THE UNCHANGED BELIEF OF THIS HOUSE IN THE CONTINUANCE OF STRAIGHT LINES

FOR STREET GOWNS, RESERVING ELABORATION, DISTENDED HIPS, AND VARIED SKIRTS FOR EVENING

JENNY

JENNY



(Left) "Brique" illustrates Jenny's concession to the mode of accenting the hips. Made of brick coloured velours de laine, it has ears of matching grosgrain silk pulled through slits at the sides of the skirts. These slits are outlined with three rows of gold gimp. The collar is of the same silk, and the wrist shows an interesting cuff detail



(Right) Reminiscent of men's fashions early in the eighteenth century, "Citoyenne," a street dress of blue serge, shows a new cape-collar folded like a fichu and fastened around the arm above the elbow. Narrow lines are evident in this frock which has clusters of fine pleats laid in each side of the skirt and confined at the hem with a band of beaver. There is a belt of red and dull gold brocade ribbon

IN VELVETS AND PANNIERS, AND GORGEOUS EVENING WRAPS,

RENÉE FRAMES THE CHARMS OF THE PARISIENNE

(Right) The Parisienne is going about at night in some of the most gorgeous evening coats seen for many a day. This luxurious and enveloping affair of green and silver lamé adds to its richness by wide bands of sable. Its huge folded collar is a distinctive note.

RENÉE



RENÉE

When a smart Paris evening gown decides to accentuate the width of its skirt, now-a-days, it may do so in a variety of surprising ways; here "Taporeuse," a model of black velvet, in truly novel fashion balances the effect of a pannier upon the right side by an ear of black velvet upon the other, distinguished by the cascade of black lace. The bodice is simple, as it should be with so bouffant a skirt, and accents its décolletage by a gold and jade ornament.

RENÉE

(Right) It is the privilege of afternoon and evening gowns to accentuate the width of hips to any degree and in whatever way they like. Below the simply cut bodice, the skirt gathers its delightful pale pink velvet self into four sections and emphasizes that fact by glittering bands and long swaying tassels of diamanté. Behind them, in thin and slender grace, falls a double train.





RENÉE

Typical of Renée's individualized tailleurs, this suit carries out many such characteristic ideas of this house as the very long coat, cut with a slight flare at the sides, the more or less fitted bodice, and a skirt moderate in width and neither long nor short. It is of black ratine and has a collar of seal. Seal also crosses the back of the coat at the hem.



RENÉE

Decorated in Renée's newest fashion, which she suggests as a substitute for embroidery, this gown of black satin is trimmed with coin spots of blue velvet pasted on the material. She uses this trimming also on chiffon. In company with several other designers, Renée sometimes uses flowers also, in order to stimulate one of the typical French industries.

flounces, accompanied by a perfectly plain bodice buttoned up the front from waist to throat with coroso buttons. There are other bodices which are closed at the throat, but open below over a vest embroidered in light colours and then closed again at the waist.

Bodices in bright coloured velvets are among the pleasing novelties at the Maison Dœuillet. They have narrow belts of leather and full basques, and they are worn with flounced skirts of black tulle, admirable costumes for afternoon musicales or restaurant dinners. Some of these little bodices, which one might call *juste au corps*, have no basques and are cut in kimono fashion, with very short sleeves and low necks. A white organdie cravat and a tiny pocket at the side make these marvels of smartness. Some bodices have longer skirts turned up in an effect of drapery, as in one model of Scotch plaid.

These Scotch plaids are one of the novelties of the season, as are the striped and checked velours. Wool lace borders loose panels of serge at a height of two or three centimetres, and there are novel collars which recall the collars of the time of Manet. There are, in fact, a thousand interesting details on the tailored costumes, as well as on the wraps, which are wide, often gathered or pleated, and sometimes in the form of capes with sleeves. Cascades at the sides or pocket effects placed high and giving width at the hips are a favourite theme with these wraps, and most of them have immense collars, rounded

at the back and ending higher up in the front.

The evening gowns are, as Dœuillet evening gowns always are, of great distinction. Many of them have an embroidery of pearls, lustreless or so fine that they have almost no brilliance, over short underskirts of brilliant colour; a long, narrow, pointed train usually completes the gown. There is almost no bodice at the back, but in the front it is somewhat higher than in recent seasons. Width at the side is notable here, as in the afternoon gowns, and it is obtained in somewhat similar fashion.

THE WORTH COLLECTION

Worth's tailleurs have coats which are not quite so long as those of most of the other houses. Finger-tip is the length he favours. We find in this collection the traditional tailleur, and with it, blouses of brightly contrasted materials and colours. The blouse with a jacket suit is better liked here than the one-piece dress and a coat to wear with it, possibly because we have not had the combination for so long that it seems almost a novelty. "Cricri," for example, is a black suit with a surprising blouse of canary coloured moire, cut with a little basque at the back, which is charming.

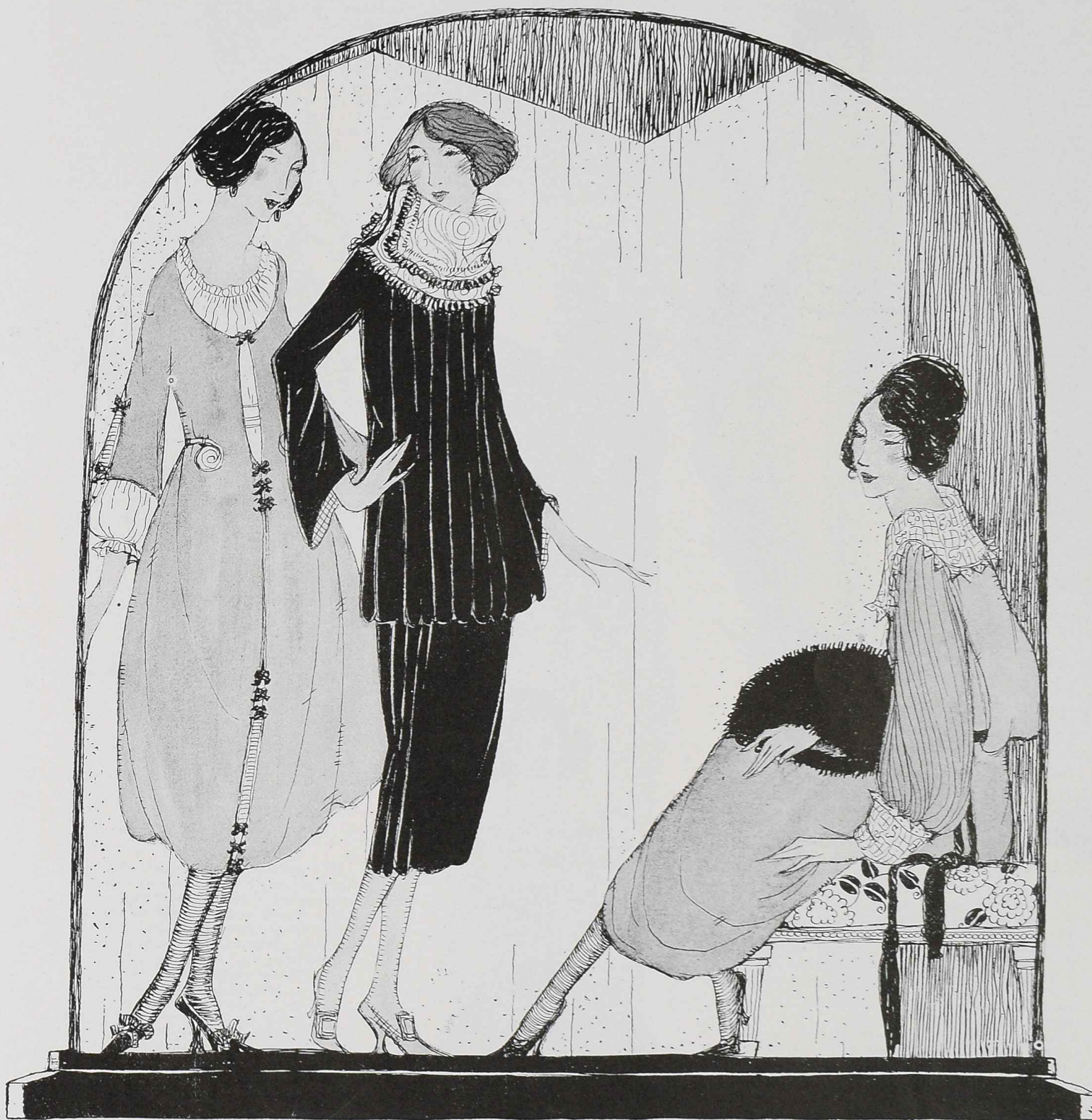
Worth pays a great deal of attention to collars. Many of them on his blouses and one-piece dresses are high, and many are very amusing. He revives an old mode in the collar which

wrinkles around the throat and fastens at one side with a flare under each ear.

Other collars are as ample as a Pierrot's and made of wired lace. Sleeves are sometimes long and sometimes short. When they are the former, they are very tight and button snugly around the wrist. A charming suit is called "Louissette" and is made of Delft blue duvetyne with a short jacket and fronts like those of a Louis XV waistcoat in embroidery imitated from the Chinese. The collar and cuffs are of grey suède, for leather in some form is one of the most favoured trimmings of the season.

In this collection, we also find a frock of blue serge, called "Fifi," which is trimmed with cut loops of red leather, and red leather is also used to line big pockets in the drapery over each hip. For daytime wear, rather straight lines predominate, but for evening, the pannier is seen in all its glory, while for afternoon, there are various ways of widening the silhouette at the hips. One excellent black satin gown, called "Lena," has a draped skirt of moderate length with petals of finely pleated satin over each hip, and on the waist is a collar which stands a little away from the neck and is most attractively lined with ermine. Another interesting frock is called "Javotte" and is of blue velours de laine slashed everywhere to show large squares of lighter blue and brown embroidery.

"Rococo" is a gown of black velvet which is embroidered all over in a crinkly black braid.



MODELS FROM POIRET

For daytime wear, Poiret has evolved models of ingenious line and suave and novel detail. The frock at the left, "Marocain," of a dark brown bure, is embroidered with silks and ornamented with pompons like the gandourahs worn in Morocco. This frock with its chemisette of *écru* batiste, is a real invention. "Cardinal," sketched in the middle, shows a new form of jacket and one of Poiret's famous collars. Six stiff pleats are laid in the back of the jacket, and the short narrow skirt also has six stiff pleats laid at each side.

The gigantic collar is of brick red embroidered in cashmere pattern, decorated with two lines of black and white beads with a little fringe of brick red wool at the edge, and a row of old-gold tube-shaped beads. At the right is a black serge frock called "Shakespeare," simple in cut, short and moderate as to width, but unusual in its large pleated sleeves like those of the Elizabethan age, and for its collar and cuffs. These are on a foundation of heavy *écru* linen embroidered in fine braid in a solid pattern of pomegranate red.

WITH THE INGENUITY OF A REAL ARTIST, POIRET ADAPTS THE OLD

TO THE NEW AND INDIVIDUALIZES BOTH SILHOUETTES AND DETAILS



D'EUILLLET

"Smile" is an evening gown of the newest sort of loveliness,—that is to say, white satin brocaded in gold stripes with chains of diamanté for shoulder-straps and a very new sort of hip drapery like two immense loops. A transparent chiffon hem and two bands of dark brown fur finish the bottom of the skirt, and the train is squarely cut

A wide band of embroidered tulle lace is disposed in most original fashion as the only trimming. This lace hangs down each side and passes the hem of the rather short skirt, making a big loop in the back hanging transparent nearly to the floor and waving gently with the motion of walking. The afternoon dress sketched on page 52 and called "Florida" is reminiscent of the fashion of Louis XV. It is of black satin in coat form, and the full skirts of the coat open in front over a panel of the same material. There are elbow sleeves and a high tight collar edged with gilt gimp, and a jabot of creamy Malines lace continues below the little vest fronts in a short apron which is very attractive.

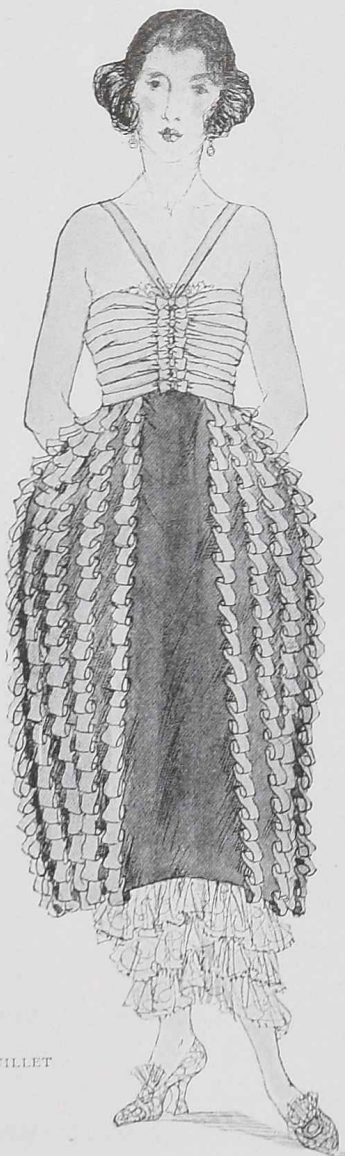
Evening gowns fall readily into two classifications: those for the stately *grande dame* whom Worth has always loved to gown, and those for the younger smaller woman. For the former, Worth has some real creations. One of them, called "Chenonceaux," is a magnificent gown of black velvet and gold brocade. The brocade is arranged in three or four large cartridge pleats down each side, while the velvet forms the front and back of the gown. Dresses like this are very décolleté in the back and are often embellished with long jewelled tassels. The one sketched on page 44, called "Courtisane," is a graceful dignified affair of black velvet with loops over one hip and a pannier drapery on the other, both lined with bright blue taffeta. The bodice is cut to a deep point in front and to the waist a the

(Below) For young girls, Worth fashions evening gowns that make them look like eighteenth-century portraits. "Grisette," of terra-cotta faille, is given a bell-shaped skirt, very full over the hips and festooned with ribbon loops, and a bodice that is all grey velvet ribbons with little bows. The frilled petticoat of silver-embroidered grey chiffon is rather long



D'EUILLLET

As a dance frock, "Bacchante" is a riot of black and gold. Over the narrow short foundation of black satin, the tulle skirt falls in four cascades, and because all this tulle is bordered with gold, the effect is very gorgeous. The tulle bodice is gathered on to a gold ribbon, and the belt is a strand of clustered silk fruits, purple, red, and apple green



D'EUILLLET

back, and there are short sleeves of Chantilly lace. The line of the décolletage is marked with bright blue beads, and there is a pointed diamond ornament in the front, while two immense tassels of blue beads and diamonds add colour at the back.

The gown sketched on page 44 and called "Rubis" presents a real novelty with its Medici collar of mink which makes a background for the head and neck and solves the problem of protection from draughts in hotel or restaurant dining-rooms in a satisfactory becoming way.

Another evening gown is most unusual. It is of brown tulle and brown and gold brocade with a long fitted waist of the latter and a full skirt of the former hung from a band of fur which encircles the body well below the hips. This overdress is open in front over a tight foundation of the brocade, and it is so long that its fur border sweeps the floor as the wearer walks. Very long evening gowns for stately women are favoured by this house. A model that so far is not endowed with a name has almost a princess bodice of tightly fitted silver cloth with skirts of filmy grey white tulle and many chains and ornaments of pearls and diamonds.

In contrast to these magnificent lines are the shorter frocks for young girls. These are taken straight from eighteenth-century portraits. The one called "Grisette," which is sketched on this page, has a full skirt of heavy terra-cotta faille gathered over the hips so as to give almost a

bell silhouette. Down each side are lines formed of loops of grey velvet ribbon, while the faille skirt is hung over a long petticoat of ruffles of grey chiffon embroidered in silver. The bodice is formed of rows of the ribbon, fastened all down the front and back with tiny bows. Other versions of this gown are worked out in blue faille, pink roses, and white lace, while an unusual combination is of material striped in broad bands of dark grey and silver, touched here and there with bright red velvet. All the bodices of these full gowns are tightly wrapped, for Worth realizes that the bodice of a panniered or extended skirt must fit close to the figure in order to give an impression of elegance.

CHEZ JEANNE LANVIN

Straight and simple lines and costumes easy to put on for morning wear, inspiration from Russian and Venetian modes, and finally the distinguished *robe de style* for very formal occasions—these are the three themes of Jeanne Lanvin, who is an artist first of all and whose aim is to beautify woman, while following the fine tradition of dress designing. Her collection rouses the enthusiasm of all who see it, for it includes models for all silhouettes and for all types, even the most original.

Of simple costumes for town wear there are many. Some have short coats, embroidered or trimmed with loops of silk of several colours, one above the other; others have long coats on Louis XV lines with full coat-skirts, plaided or plain. Other tailored costumes have waistcoats of velours or pockets of velours striped in red, black, and dark blue; all are very different in style, and they are made of serge, duvetyn, buravella, mouflon, écossaise or bureziline pekinée. On these coats Madame Lanvin places great collars and cuffs of mongolie and blue or black fox, the cuffs narrow at the wrist and reaching nearly to the elbow. The interesting fact about these cuffs is that they are detachable, as is the huge collar which is held by matching ribbons hanging far down at the back or at the side. The advantage of this at lunch or tea in overheated rooms is apparent.

Novel embroideries are used at this house on serge suits, and are repeated on the white satin blouses. Sometimes narrow bands of materials of sharply contrasting colours, held together by embroidery, form a border on a straight black velvet jacket, rather short and closing at the side.

Great care in such details as collars and cuffs is needed in the afternoon costumes. There are many sleeves of the period of Erasmus, close at the shoulder and wide at the wrist, matching the frock at the top and ending in black velvet. Such a sleeve appears on a frock called "Escholie," which is of beige serge, and has a rounded section of black velvet at the back. The front buttons to the chin, and there is a collar matching the cuffs which turns back and is faced with black satin. A collar of pleated white organdie in exactly the same form falls over this satin collar, and the same trimming is repeated at the cuff, giving a pleasing daintiness to a simple costume. A collar of leather opening in the front and two embroidered leather pockets low on the hips trim a black velvet coat, while on another costume, called "de Natelle," an embroidered pocket shows an edge of fur, as if the pocket were fur lined, an amusing originality from the northern countries. The richness of embroideries in pearl and of leather of a different tone on leather appears in many varieties.

The wide sleeve mentioned above appears again in similar form, but in red velvet covered with gold embroidery, on a very simple frock of blue serge. This model, known as "Dogaresse," was very smartly accompanied by a matching hat embroidered all over. "Gismonda," of black velvet embroidered like an Indian cashmere, opens

on a rounding line at the shoulders, over which it is held by bright blue ribbons. Of admirable art is "Triomphe," a frock of light coloured silk alpaca bordered with gold-embroidered red braid and having very long black pockets, also embroidered in gold. On various parts of the frock, suns and stars are outlined in matching stitching. There is in all these models of Lanvin's a tradition of art adapted to modern fantasy.

Not less successful are the formal afternoon frocks of taffeta and satin, most of which adopt the silhouette of the romantic period, with floating panels sometimes festooned and draped bodice cut out on the shoulders and edged with a flat band of tulle. The sleeves are short, flat, and

of supple "aube naissante" very finely embroidered with metal threads.

Gowns and wraps designed to be worn together are a notable feature of this collection, and a very successful one is "Zingarella," a frock of silky cashmere of simple line and with sleeves of embroidered black velvet. The black satin wrap which accompanies the frock is lined throughout with the material of the gown, and this gives great distinction to the costume. Another wrap has a lining of pleated mousseline de soie, which matches the vest of the frock which accompanies it. In the collection of Lanvin, as in that of Worth, there are a few belts of fur set low on the hips at a new line and on which are mounted skirts perceptibly longer than the average, coming even to the ankle, but these long skirts are always of a transparent material over a short underskirt, concealing nothing of the grace of slim legs. That is to say, we are not as yet really converted to the virtue of long skirts.

Spanish laces are used with much success on evening and other formal gowns. One of these lace gowns, called "Elle vous plaira," is all in white accented with a fur girdle and having the Velazquez width at the hip.

A charming detail to be noted on several of Lanvin's costumes is the girdle braided of ribbons of different colours. Moiré ribbons, blue, red, and light green, are braided and passed about the waist to fall free down the left side. It is a very little thing, but it is the secret of the charm of a simple frock. A similarly important detail is the lace bracelet made from a motif of point de Venise or old Alençon lace fastened about the wrist and edged with old-blue or rose silk. Now that so many women no longer wear gloves, this little bracelet six or seven centimetres wide is charming. Another use of lace is in perfect reconstruction of an eighteenth-century Italian mode in the cape called "Camargo" of green velvet bordered with white goat, and veiled from top to bottom with Spanish lace.

In accord with each of the themes which she develops in her costumes, Madame Lanvin has designed hats to accompany them. With her straight embroidered frocks and wide wrists, she attains amazing chic with the high toques of Cosack inspiration, such as that shown on page 45. For the gowns with floating panels there are wide flat cape lines cleverly hung with veils; sometimes it is a veil of Chantilly with elaborate border and hanging from the brim at some distance from the face, seeming like a mask since it falls only to the level of the mouth. On some of the toques, the veil is of grey lace and covers the face only, stopping at the ears on the sides.

The evening gowns of tulle have a delightful trimming of garlands of roses without foliage, or threads of bright coloured pearls. "Madame de Lambelle" and "Au temps jadis" are two evening gowns for which great success may be predicted, and so also is the afternoon frock of embroidered crêpe de Chine, the sole trimming of which consists of immense collar and cuffs of monkey. The brilliant black of this fur with the lustreless crêpe de Chine is perfect.

Assuredly, the collection of Madame Lanvin will prove a great success, not only with the outside buyers, but with the Parisienne.

FROM CALLOT'S COLLECTION

The Callot creations are very numerous and in general keep to the type of gown made famous by this house. The chemise frock is retained in first importance. There are no striking novelties, and the same lines that the house has always favoured are still more or less the rule. The Callot drapery on evening gowns is seen again on many models, with the Callot use of lace and tulle. Sometimes slight panniers are used.



Evening wraps follow the wide-at-the-sides lines of evening gowns and, like them, realize that width below the waist means snugness somewhere above. This snugness is supplied to a geranium red velvet cape by a sort of circular yoke of black satin richly embroidered in red silk and gold thread

sometimes end in a little pleating. These frocks differ slightly, however, from those worn by Madame de Girardin and Georges Sand in the fact that they are flat front and back and are accented on the hips after the manner of the frocks of the Spanish infantas of Velazquez; this variation, important to note, lends novelty.

The model called "Romantique" is a striking example of these gowns of double inspiration, and there is a whole series built on similar lines and equally graceful. These models are especially successful in black, and are ideal for the black frock which every wardrobe requires. There are also exquisite harmonies in gowns in colours, such as "Persane" in silvered silk with a scarf



DÉUILLET

(Left) Only a wise and very French black satin skirt would have thought of choosing a bright blue velvet jacket for its life partner—but any one can see that it is a clever choice. There are tiny red, gold, and green beads that twinkle straight up the jacket fronts to the crisp white organdie bow that ties the collar, and straight down again to the pleated satin sections that flaunt themselves on either hip and give the newest silhouette. And its name, deservedly, is "Petite Reine"

(Right) We can't deny that "Cendrillon" is rather a two-faced frock, for it's perfectly plain in the back, from the bottom of its taupe duvetyn skirt to the top of its high novel collar without even a belt of which to boast. The front is taupe duvetyn, too, but it wears two wide aprons on its skirt, taupe wool embroidery on its belt and down one side, a rosette of wool and patent leather on one hip, and a facing of green and taupe tapestry ribbon around its neck which ties jauntily in front



DÉUILLET

(Below) "Florida" is one of those talented costumes that look like coats and skirts, but are really one-piece frocks. Like so many new models, it is made of black satin on redingote lines with the shortest of sleeves. Its becoming trimmings are a jabot and apron of cream Malines lace and a narrow gilt gimp that edges the sleeves and the front

(Below) A great deal of smartness is buttoned up in the old-fashioned basque of this blue serge frock called "Chonchette" with its little black buttons, its dark crimson tailored buttonholes, and its chic new collar. As for the skirt—every one of the finely pleated ruffles scores one more fashion point, since Paris is now getting all ruffled up



WORTH



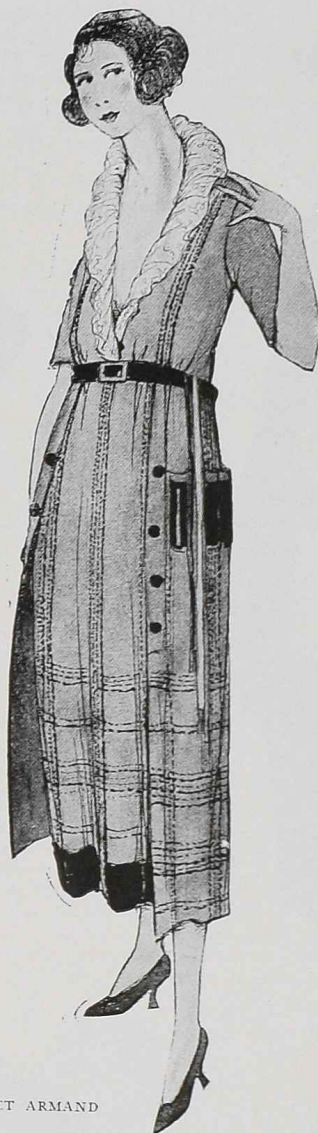
DÉUILLET

A gown sure to find favour is called "Vox Populi." Others that score immediate success are "Cir de Paris," "Bacchante," which is sketched on page 50, "Caprice," and "Tanagra," the latter showing the essence of Callot's special form of drapery. A gown of Hindoo character is called, appropriately, "India Delhi."

THE JENNY COLLECTION

Jenny shows about three hundred gowns, all essentially wearable. For daytime and the street, she believes in the continuance of more or less straight lines, with distended hips, varied skirts, and elaboration reserved for the afternoon or evening. But her straight lines are anything but monotonous; they are full of interest with a variety of detail and richness of invention which is really impressive. One feature which adds greatly to the enjoyment of the collection is the beautiful mannequins. There is the tall magnificent brunette who wears a gown as if she were conferring a favour on it, and who sweeps through the room with the carriage of a goddess. In contrast to her, there is a little one, just eighteen, doll-like, with blue eyes fringed with curled black lashes and the short curled hair of a page of the Italian Renaissance. Every gown that they show gains by being worn by them; and that is a matter of more importance than one might think.

For morning frocks and suits are rather straight in line, skirts remain short and are of moderate width; many combinations of long coat and frock beneath it characterize the mode *chez* Jenny. There are coat-dresses with long under-dresses of a different material which show between the coat fronts, and give the impression of a frock and coat. Some of these are in bright colours and bordered with Rodier braids, others in brown and coppery tones. There are no suits to be worn with blouses, but a long straight coat is made to go with a frock which has a bodice of different material joined to it. In this case,



MARTIAL ET ARMAND

The Scotch plaid is much on the minds of the "Grandes Maisons." When they cannot acquire it by natural methods they use such means as the red, yellow, and blue beading on "Riquette," a gown of blue serge, with patent leather belt and kid pockets



(Left) "Chamois" represents the *tailleur* favoured by this house. It is made up of a short and narrow skirt of velours de laine topped by an unbelted coat which attains its width on either hip by means of a wide section gathered under a straight band

(Right) Leather seems entering upon a season of unprecedented success, notwithstanding the fact that it but recently retired from favour. Black patent leather makes the buttons and the collar trimming on "Mameluk," a coat-dress of brick red velourine, and cape lined with black satin



MARTIAL ET ARMAND

the sleeves are generally short, but for one-piece dresses of serge, velvet, or duvetyn, they are often long and very interesting.

Jenny has revived the sleeve which is tight at the shoulder, swells into a puff at the elbow, and finishes in a deep tight cuff. But there are many other varieties of sleeves, some with immense eighteenth-century cuffs, while on some of the evening frocks, there are short full puffs with ruffles of net or lace which differ greatly from the sleeveless mode we have had for several seasons. Evening gowns are very décolleté at the back, as they were last season, but many of them have a harness arrangement of a beaded strip which forms shoulder-straps in the front, runs around the neck like a collar down the line of the spine, and is joined to the gown again at the waist-line. This line of beads, often in brilliant colours, has the air of holding up the gown at the back, and is novel and attractive.

Afternoon gowns are much more elaborate than the morning clothes. Chiffon, satin, velvet, nets, rich brocades have embroidery, lace, and furs all used as trimming. Plush has been revived by this house, and is shown typically in a model called "Palais de Glace," which has a long rather scant cape of brown plush over a frock of brown chiffon, the skirt very bouffant and encircled with many rows of the plush used in narrow bands like fur. The effect is very good indeed. Many of these frocks have sashes, and a novelty consists in tying them in a huge bow directly in front. A good deal of ribbon, often in Scotch plaid designs, has been used, and an effective finish is "mongolie," a sort of goat in thin strands, which looks like a new kind of fringe. There is a very handsome grey velvet suit, for example, with a long coat over a frock of blue and grey brocade and grey velvet, which is trimmed with many bands of grey mongolie. Ostrich and fringe have both almost entirely disappeared. A few gowns have dyed cock's feathers used as edging, but many more depend on ruffles,



MARTIAL ET ARMAND

It would seem that the "Grandes Maisons" are making a determined and concerted effort to re-instate the high collar. "Hari-Kiri," a suit of dark blue ratine, illustrates the high-collared waistcoat—in this case of white moufflon embroidered in blue wool—which accompanies many of the suits of this house



MARTIAL ET ARMAND

There were signs before the openings from which one guessed the return of this Louis XV coat. But who could foretell "Daisy," of black velvet, in which many white kid butterflies fill the space where Louis XV kept his pockets and a white kid waistcoat embroidered with tiny black beads rises to the very ears

lace, or fur bands for embellishment. Hip draperies are found on many models.

For evening wear, there is the same distinction between the formal gown for receptions and dinners and the dance frocks that seem to be a characteristic of Jenny's. The former, many of them worn by the brunette, are rich and stately, the skirts are not very short, and in many cases the addition of lace or chiffon hems makes them quite long. There are long narrow trains which may be carried over the arm or allowed to drag after one. An old-gold evening gown called "Desdemona" and one called "Sentimentale," of black lace, satin, and brocade ribbon, are gowns of this type. Dancing frocks are of taffeta, satin, and metal nets. The charming one sketched on page 46 called "Ruchette," is of black satin with two ruffles fringed with ruches, while old-blue and rose ribbons form a rosette at the point of the décolletage at the back and front. "Modeste" is a black satin and lace frock with new lines in the draping of the sash and short, ruffled, puffed sleeves. There are a few robes de style, notably one called "Marquise," which is of soft blue taffeta in Watteau form, the pannier lines indicated by lines of embroidered rosebuds in pinks and greens. Both brown and purple are effectively used for evening gowns. There are also a few gowns on the classic Greek lines, exceedingly short and of pale-coloured draped chiffon with stencilled borders. Some of the dance frocks are trimmed with flowers, notably on white satin with long strings of cup-shaped blossoms, beautifully made of gold tissue and lined with scarlet satin for bright contrast.

The sketches illustrate many novel features of the collection. "Citoyenne," sketched on page 46, of dark blue serge with a belt of dull gold and red brocade, shows a very new cape collar reminiscent of the beginning of the last century; this is wrapped around the arms above the elbows, holding them to the sides. The frock is meant to be worn without a wrap. "Espiegle," sketched on the same page, an amusing and most original model, is of blue serge with a chemisette of white faille stitched with squares of blue. There is an apron effect back and front bordered with a knife-pleated frill of the serge, and long tight sleeves have a little faille frill at the wrist. "Brique," on page 46, shows Jenny's concession to accentuate the hips. Slits bordered with three rows of gold gimp are cut in the side of the brick coloured velours de laine skirt, while ears of heavy matching grosgrain are pulled through them. The collar is of the same silk, and the wrist shows an interesting cuff detail. Many other attractive frocks of original and clever design show the wealth of ideas that is circulating in the world of dress, and prove once more the value of attention to detail.

DESIGNS BY RENÉE

The season's requirements have been inspiringly handled by Mme. Renée, and frocks and gowns of most intriguing finish are ready to take their place in the gay pageant that is unfolding around us. One should always begin at the beginning, and at Mme. Renée's the beginning is consistently a series of tailleurs which are individual enough to

be identified readily. The colours are rather restrained, the cut conservative with a long, very "lady-like" coat, coming in some cases to within a few inches of the hem of the moderately short skirt and with a little flare at the sides which conforms to the mode of importance at this point, without greatly accentuating the hips. With a few striking exceptions, the great dress-makers seem to feel that real extension of the hip-line is reserved for afternoon and evening dresses, and that more or less straight lines are demanded for street wear by our modern mode of living. Modern fashions know the worth of suitability.

Renée's suits are distinguished by the clever and unusual blouses that she has designed to go with them. She is not at all afraid of contrast, and the "suit blouse" of tradition which exactly matches the tailored costume is replaced by this designer with such daring effects as a long blouse of henna-coloured silk jersey with a suit of Oxford grey. Most unusual colour schemes have been worked out in this way, but for those who like harmony, there is, for example, a tailleur called "Albanais," of grey and black plaid, which has a charmingly novel blouse of finely pleated grey satin, loose at the back, and confined by a sash of black taffeta ribbon tied directly in front. A few of these blouses come below the waistline, are vague in line, and confined around the hips by a band of fur. "Coup de Vent" is a suit of black velvet with a plain skirt and a long coat, collared in grey squirrel and worn with a blouse of embroidered white velvet. Serge suits are trimmed with bands of toile cirée which looks



MARTIAL ET ARMAND

Circular fullness is handled in unusual fashion in "Sylvia," which starts as a narrow frock of dark blue cloth with a back on princess lines. When it comes to the front, however, it adds an overdress of red, green, gold, and black brocade bordered at the wide hem with fur, suggesting an old Flemish painting

from a distance like jet embroidery. Others make use of a waxed black ribbon which is most effective.

Long coats of brown, green, or grey cloth which are worn over dresses of finely pleated crêpe de Chine with many finely pleated ruffles, used in unexpected places as the sole trimming, constitute one of the most attractive novelties of the season. One of these combinations, called "Eureka," consists of a long coat of grey velours de laine which is embellished on the collar and around the hem by a broad band of most original trimming. This is in the form of loops of "raton," a new fur which looks like mole, and which, I believe, is made from the skin of the humble rodent from which it takes its name. These loops are spaced regularly with a little embroidery between them and give an unusual and agreeable effect. Under this coat there is a gown of finely pleated grey crêpe de Chine. The feature of the costume is that the coat may be worn without the dress or vice versa. "Me voilà" is another

original design, this time in dark brown cloth combined with beige broché which is used in combination with the cloth for the gown under a cloth coat. The skirt is arranged in a sort of double apron in the front of the broché bordered with curved bands of the brown cloth. "Loupotee" is a gown of finely pleated, rather bright brown crêpe de Chine piped with black kid. A novel form of trimming for suits and coats consists of sections dotted all over with little pompons of silk or wool.

"Ma Meilleure Amie" is a charming frock of black velvet combined with bright blue chiffon, that shade of deep blue which is frequently used very effectively with black. An unusual trimming for afternoon frocks is made by the pasting of innumerable coin spots of velvet on chiffon, as in the frock shown on page 48. This is used instead of embroidery, but does not give the impression of being very durable.

Renée, in company with several other designers, is using flowers to trim her frocks in order to stimulate one of the most typical of French industries. She shows a charming afternoon or informal evening gown called "Charade," which is of black satin and black Chantilly, trimmed across the back of the bodice and across the back of the skirt with many rows of yellow and black buttercups. She also shows a mauve chiffon gown on which flat violets are used as decoration.

Many other evening gowns are arranged in panniers. There is one of white velvet

(Below) Many an evening gown has a preference for this sort of pannier, which is just a cascading frill of gold lace encircling the waist and falling down either hip. The frock itself is of green and gold lamé, and the ornament consists of green stones and gold



BEER

Sometimes width at the hips is just the old but never outworn story of a gathered tunic. This informal evening frock of coral velvet doubles the effectiveness of its tunic by a standing ruche of the material. Gold scrolls finish the neck and accent the waist-line, and grey squirrel bands the hem and sleeve



BEER

embellished with tiny flowers like fairy blossoms, running in rows down the skirt, yellow ones at the front and white ones at the back. An innovation is the handling of the hip fullness of an evening gown by means of lines of gathering on the cross. One gown, called "Vaporeuse," and sketched on page 47, is of black velvet and has a pannier on one side only, and the material is gathered in crooked lines across the front and back of the skirt. Black Chantilly lace forms what bodice there is to this attractive gown. Another evening creation in palest flesh pink velvet, sketched on page 47, is gathered into panniers which hang something like heavy silk lamp-shades.

Evening wraps are very gorgeous. Charming is one of blue velvet entirely lined with strips of white mongolic, which is a fluffy goat fur. A wrap which is designed for daytime is of black satin with an unusual collar of grey squirrel, into which thin strands of black monkey have been worked with remarkable effect. This mode is called "Adventurier," and it illustrates the new ingenious use of fur.

It is indisputable that both in simple and in elaborate dresses, Poiret has accentuated the hips in a fashion inspired by the modes of former centuries, but not slavishly copied from them. With the ingenuity of a real artist he has adapted the falbalas of old to our epoch in which conditions of life are so different; for example, we find panniers à la Vélasquez on a skirt so narrow that the woman who wears it has to take Japanese steps. "Hide-and-seek" is the word to describe one's impression of Poiret's creations. In the first model we see there is a very clear line, and we think that this is an indication of what is to come; but as we look at the second model, we feel that the designer is playing with us and is showing us a design of exactly opposite line.

POIRET'S CREATIONS

All Poiret's models are individual, not only in their details, but in principle; and this is the thing that makes his designs difficult to summarize, but forces us to admire the intelligence of the creator of it. The whole effect gives the impression that after his sleep of five years' duration, its designer has awakened better disposed than ever to defend the reputation of French *couture* against the world.

Evening gowns are neither too long nor too short; they are normal in character, but they are all sumptuous, indicating that the evening demands elegance and luxury in woman's dress and the use of materials different from those which are to be worn in the afternoon. There are many lamés like reflections of sunlight on water, accentuated often with black velvet. Metal tulle, rich with bands of fox, are used in skirt effects which recall the jupe-culotte. One of these gowns



MARTIAL ET ARMAND

"Cénacle" shows one of the novelties favoured by this house in the fact that its skirt is mostly perforated white kid. The top part of the apron-like overskirt is of white Georgette crêpe to match the bodice above the white kid and gold belt, and the bodice itself is embroidered with white silk and has tiny edges of kolinsky on the sleeves



BEER

(Left) "Frileuse" is an unusual suit which presents a striking combination for the favoured coat and frock. The short square jacket of fluffy white moufflon is embroidered around the bottom in black and white, the collar and deep yoke at the back are of Hudson seal, and on the cuffs are more seal and more embroidery. The skirt of the velvet frock underneath is black, the bodice white

has a short cape at the back bordered with fur which may be lifted to the neck, leaving the shoulders quite uncovered to the waist. Another gown, wide, ample, of embroidered golden damask with black velvet panniers, seems a veritable reminiscence of Madame de Montespan, but when the wearer turns, one sees that the back of the bodice is nothing more than a golden ornament. Still another has a back of strings of coral beads, and a fourth is the personification of Aphrodite herself rising from a golden shell, and is appropriately named "La Coquille." Varied colours, unexpected combinations of shades hard to name, dance distractingly before our eyes. A frock of heavy silk jersey of the yellowish tone of old ivory has a belt of nasturtium coloured cords held together by gold ornaments placed with Oriental significance which is enhanced by the collar and border of the skirt of black satin embroidered in a striking white design.

For daytime wear, we find in addition to constant ingenuity of cut a mixture of tones more suave and more novel than anything else we have seen in the last five years of black and horizon blue. The gabardines called Mary Land, Rouille, and Violet d'Algues, with some dull browns, are used for some models which have basque bodices and rather narrow skirts. Some duvetyn frocks of neutral colours are embroidered slightly with gold lines as borders and are finished with narrow belts tying at the back with gold tassels hanging down. Collars and cuffs of tapestry materials in rich colours mingled with gilt braid embellish gowns otherwise perfectly plain and conventional in line. Other frocks of velours de laine in reddish brown are ornamented with threads of jet beads and cut in the form of robes of Largillière.

On a frock of black silk alpaca, full on the hips, there is a simple collar of pleated white

(Continued on page 94)



BEER

(Right) The cape-manteau has so firmly established its position as daytime wrap that it is dear to the heart of the Parisienne, no matter how many suits may intrigue the eye. For this wrap, dark grey duvetyn was chosen with kolinsky for the trimming. Excepting the small tight collar of fur, the large kimono sleeves are all that distinguishes this garment from the usual loose cape



If one is going to fling a rainbow round a hat one may very well dispense with further adornment. This was the guiding principle in the decision to drape this dark brown beaver with a charming prismatic veil of striped gauze, glowing with radiant colour, and to consider the matter of trimming settled. The result is gaiety, warmth, and distinction, all good qualities with which to face a dull, cheerless day



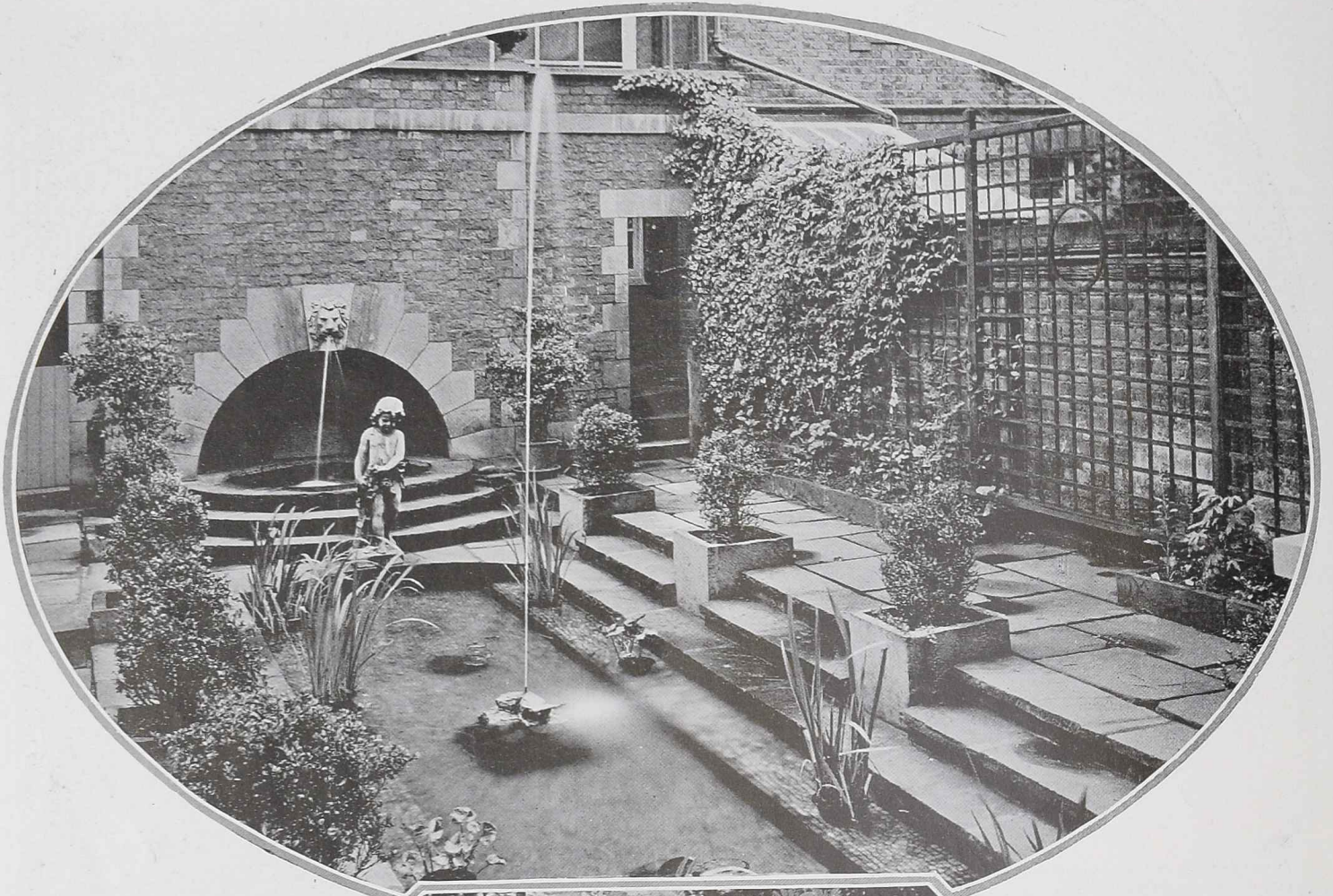
There is a suggestion of the seventeenth century in the rich sweeping lines of this beautiful drooping hat. It is made of sombre olive-green velvet, with a decorative panache of soft plumes in the same tone, shading into bronze and deeper green, while one blue feather, which falls in most alluring curves, has the quality of strengthening the other tones



THE NEWEST HATS SHOW PETAL BRIMS
AND DROOPING PLUMES OR JUST A
SWEEP OF RAINBOW TINTED VEIL

EDYTHE BROWNE

The famous black tulip would have folded its petals in despair had it been rivalled by this dark flower-like toque. Just a ripple of black velvet petals to accentuate the beauty of fair hair. If, as Balzac's little milliner said, "Every woman has at least two hats, her 'black velvet' and her other one," this design has peculiar claims to interest



To look out on this delightful water-garden of Mrs. Tuer, at 30 Campden Hill Square, must be a continual surprise and joy. The little stone boy at the farther end gazes eternally into a water-lily pond, which is paved with greeny-blue mosaics, while purple irises in pots border the sides of the pond.

SOME CHARMING RESULTS SEEN IN LONDON GARDENS

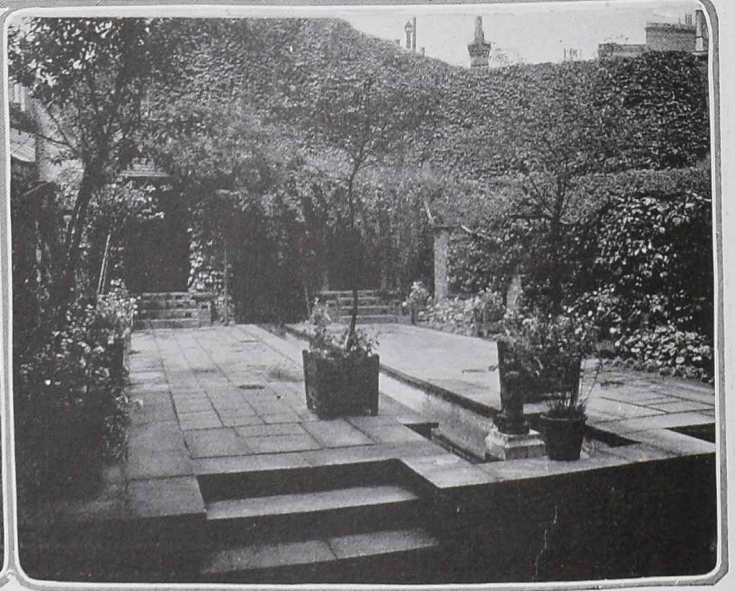
This delightful courtyard, which has its green grass-plot in the centre railed off from the paved border, was designed by Mr. Douglas Wells. On the top of the wall at regular intervals are painted boxes full of gay petunias, and large pots with rhododendron trees are spaced round the walls of the little courtyard.



(Left) One can scarcely believe that this is a picture of a front yard in Victoria Road, Kensington, so Italian is it in feeling with its old carved well-head overhung with green branches, and its two great earthenware pots which give such an air of romance to the little courtyard. It belongs to Miss Le Rossignol.

WITH PAVED COURTS, PONDS, AND FLOWER BOXES

Below is a picture of Lord Dudley's garden in Lygon Place, Victoria. One is struck at once by its simplicity of line. The flowers are all concentrated to the sides of the garden in beds, punctuated by wooden boxes, and two small trees in square boxes flank the little canal which divides the paved garden.





This charming garden, belonging to Mrs. Magniac, 50 Holland Park Avenue, is a wonderful example of what can be done with a London backyard. The entire surface has been flagged, and hardy little plants push their way through the stones. Flower-beds have been ingeniously built into the sides, the rough stone walls of which—about three feet high—make another home for rock plants. Large pots with cut box-trees at intervals emphasize the shape of the garden, which is a riot of greenery and colour

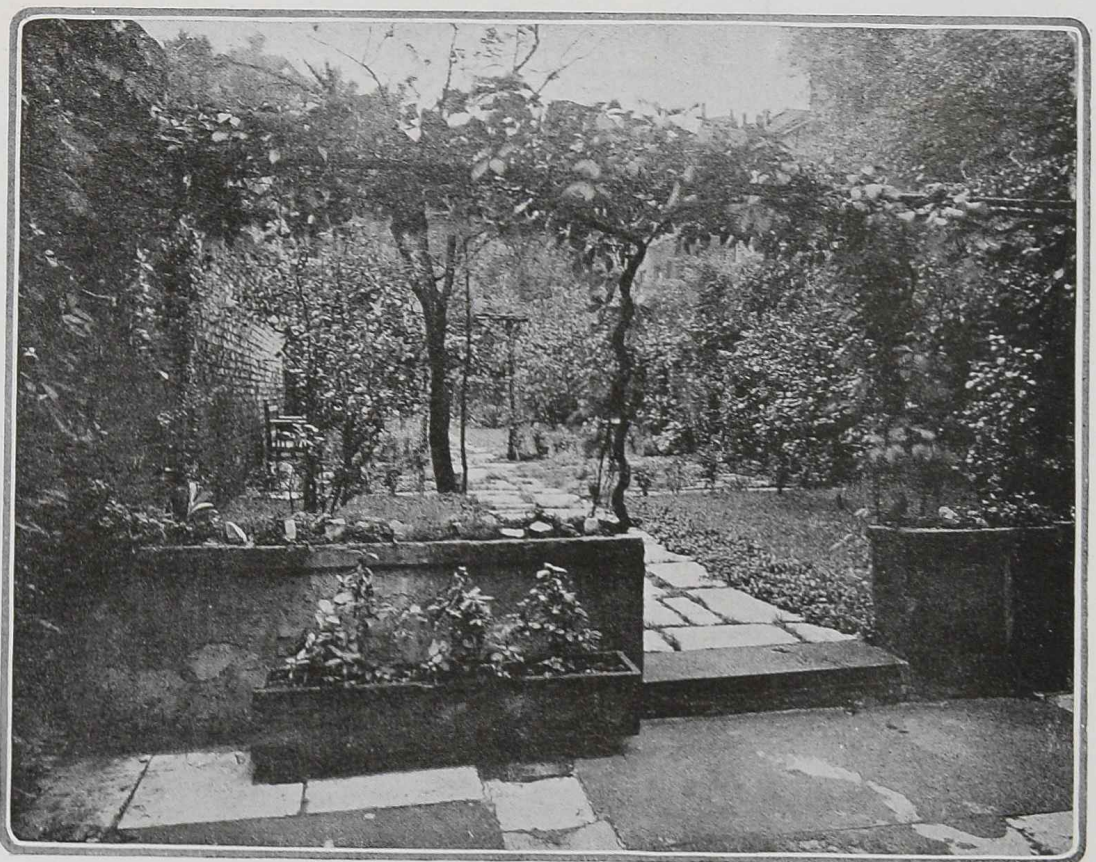
LONDON GARDENS *with* LILY-PONDS *and* ROSE-BUSHES

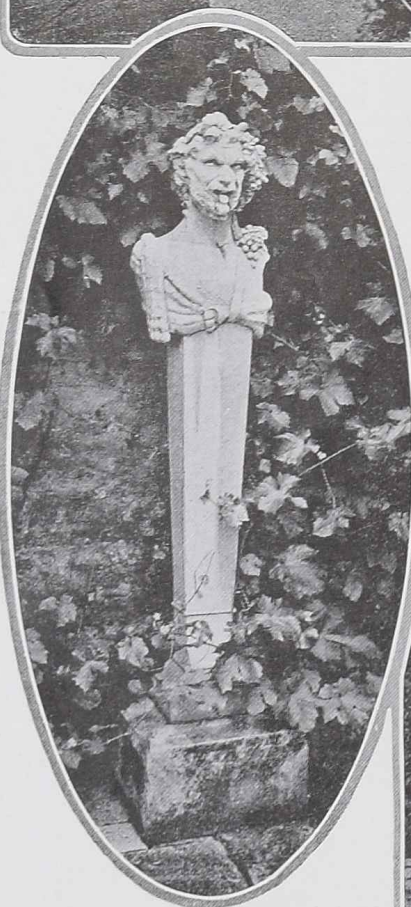
THE very word garden conjures up visions which vary according to temperament and geography. The characteristics which distinguish an Eastern garden from a European, and all the possibilities and features of the gardens which lie comprised by these two extremities, simply bewilder one.

The fountains and cool marble courts of the East would be superfluous among the mists of Scotland, but water in some form is an attribute of almost all gardens, whether it be a lake or the "stream of constant water near to the house" which was to be found in the ideal garden of Horace.

Gardens, almost more than anything else, express the temperament of their owners. One as instantly realizes the mind which designed the suburban garden, with its inevitable stars and crescents full of geraniums, daisies, and lobelia—patriotic emblems so dear to the heart of the bourgeois—as the shy, wild, and unsophisticated garden of some remote country rectory conveys a similar impression of its owner.

No one would believe that this delightful vista of a garden is to be found no farther away than Chayne Walk, Chelsea. It was designed by Mr. Douglas Wells, for Miss Montrésor, and the flagged pathway, in the form of a cross, cuts the garden into squares of green grass, which are bordered with flowers. There are fruit trees, too, and rock plants, and a garden-seat on which one may sit and dream that one is in the country and far from the sound of London traffic





There is nothing incongruous in finding Pan in a London garden, for, after chasing Syrinx among the river reeds, what more restful and propitious spot could he find than this cool, paved courtyard in St. Alban's Road, with a background of heavy vine leaves, and all around him that delicious solitude that is doubly significant in a crowd?

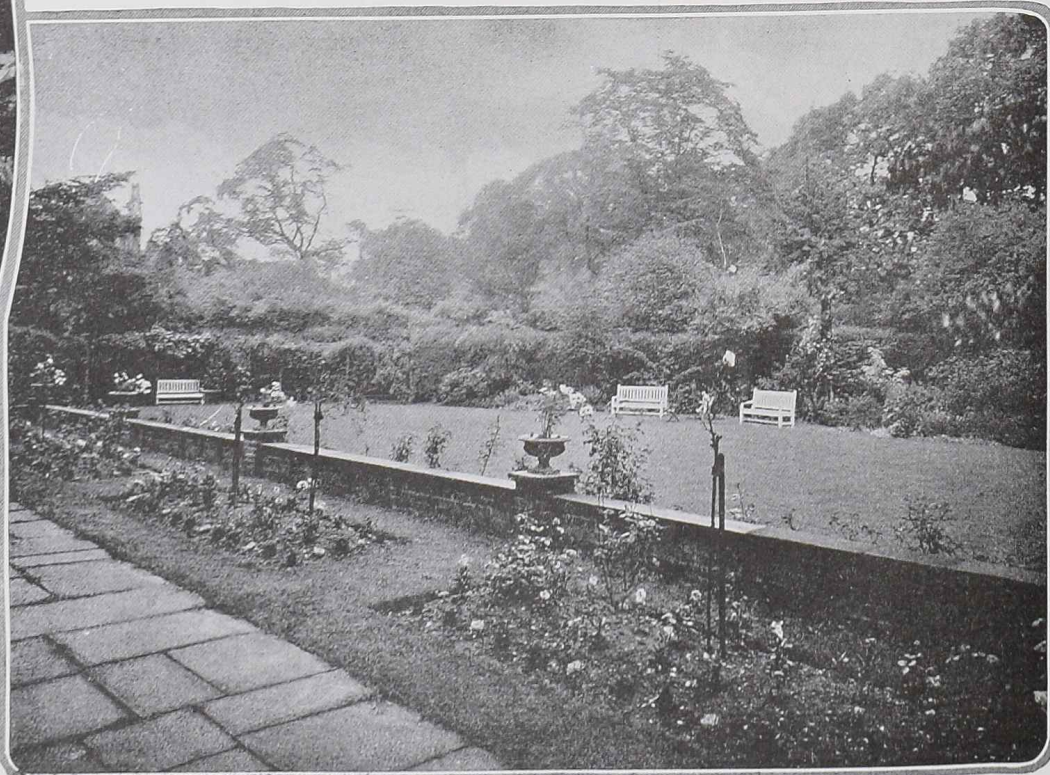
One hardly expects to find "green days in forests" when just one minute from a motor-bus route, yet in Mr. C. A. Knight's garden, 20 Hanover Terrace, Regent's Park, there is a wonderful feeling of space, so skilfully is it planned and laid out with such careful consideration for harmonious proportion

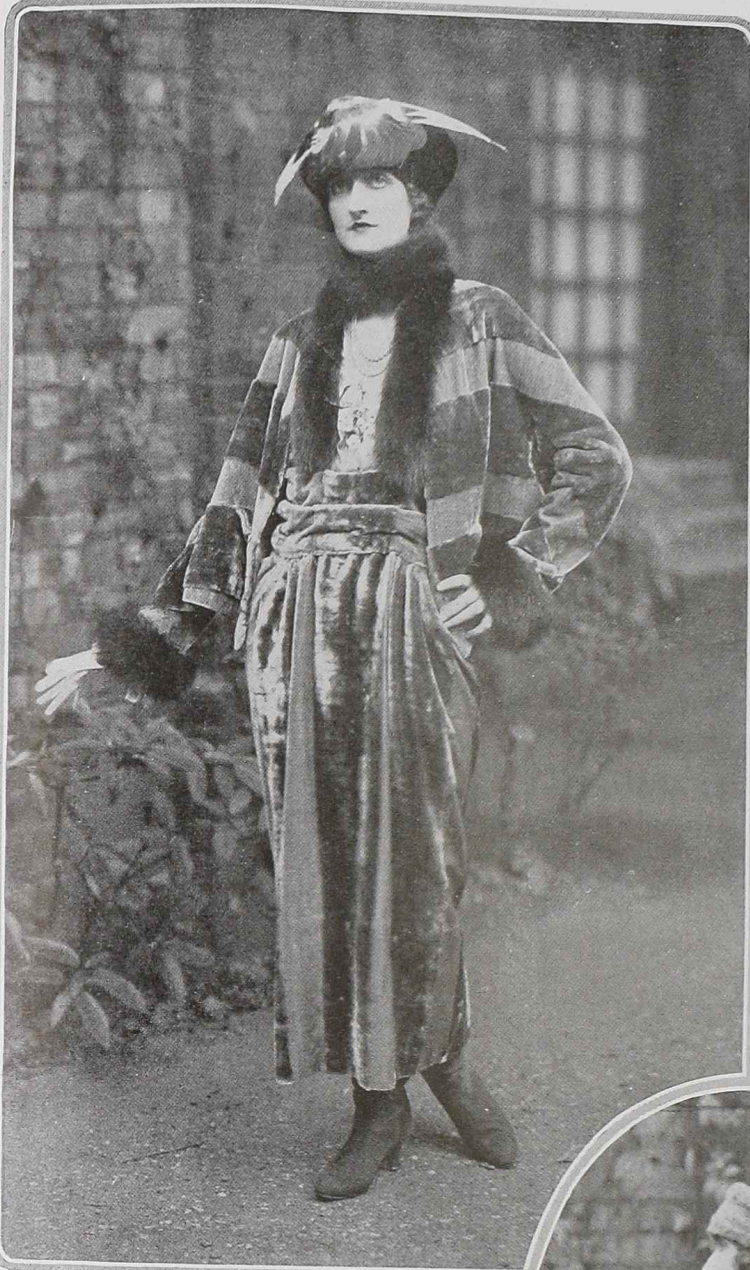
IN THESE HAPPY LONDON GAR-

DENS THE NOISE OF THE CITY

BECOMES THE HUM OF THE BEE

(Below) Another example of what can be done for those citizens who long for "a green thought in a green shade," is this delicious little old-world garden belonging to Miss Watson, 12 Avenue Road. The gay beds make a pattern on the turf, and in summer the herbaceous border becomes a bee-loud glade





If it is true that feminine charm is an harmonious blending of the serpent and the dove, it could not do better than dress the part in a subtle frock of dove-grey striped velvet with an ingenious gathered skirt cut to drape at the hips under a wide belt and so introducing the idea of panniers. Fur bands the cuffs and winds wilfully round the neck, while the only trimming on the small hat is a big spread wing that suggests a sea-gull poised in flight

With navy blue as the theme a clever designer can arrange innumerable variations, and this little suit of soft navy woollen material has both its under and its street coat trimmed with an intriguing stripe of navy and royal blue. The cuffs carry out the idea, and a band with the same gay lining wanders round the neck and tucks into the belt. A suggestion of Russia creeps in with the leather top boots, and the hat is of royal blue velvet

LUCILE, SKILFULLY ARRANGING THE
NEW SILHOUETTE, INTRODUCES
PERSONAL NOTES OF ORIGINALITY

A woman's back can be as expressive as her face, and the back of a navy gabardine discloses a round collar of puritan tendencies and two little rows of buttons. The braided empiècement on the skirt forms a pocket and thus gracefully admits the new silhouette. The cosy hat is in Chinese yellow, and Puss-in-Boots himself would envy the fascinating "waders" of grey suede that add a touch of boyish insouciance so piquante in a demure effect

USING WIZARDRY AND SUCH MATERIALS

AS TAFFETA AND VELVET, JENNY EVOLVES

FROCKS OF PUFFED-OUT CHARM, MEMORABLE

TRIMMINGS, AND VAGUE UNPRESSED HEMS

MODELS FROM JENNY



Following the autumn mode, the trim black velvet frock at the left is flat at the back and front, and outlines the velvet puffs at either side with two rows of looped white Ottoman ribbon. The large collar states squarely that buttons and loops are the best possible trimming, and the sleeves say briefly that they think the same thing. The hem is vague, turned under, and not pressed, while the skirt length remains short. At the right is an unusual frock of dark blue taffeta, run along the neck and down the front with a length of wide white grosgrain ribbon. Skunk fur outlines this ribbon. Characteristic puffs appear on the hips, and the gown has an air of Louis XIII fashions, different and new. Prim and pink, a stiff rose blooms at the neck, and a long sash whisks into gathered puffs at the ends.



Shining with lines of silver embroidery, this blue taffeta frock is flat at the front and slit on the side over a white taffeta foundation. The back section is cleverly gathered over this lining, so that when the wearer moves it puffs out. Narrow stiff white ribbon trims the belt and the bottom of the skirt in front, gathered into little close-pleated sections as stiffly as the decorations on a peasant's coiffe. Like the other models, this gown remains short and shows a vague unpressed hem.

REVILLE CONJURES THREE

LOVELY SPELLS TO ENCHANT

THE EVENING HOURS

TISSUES OF GOLD MAKE

SUBTLE CONTRAST WITH

FABRICS OF COBWEB TEXTURE



A frock of nymph-like beauty, where opal sequins form an elusive pattern on gold tissue, would inspire even a captive nightingale to sing. The girdle of fringed and woven white and gold beads should make Orion's belt look to its stars; a cherry pink flower glows at the waist, and the stately sweeping train is of gold tissue, lined with vivid pink chiffon velvet

(Left) The sun himself might be tempted to stay up a little longer to peep at this evening frock audaciously patterned with his emblems. An overskirt of tulle, sewn with great gold and crystal bead sunflowers, floats over gold tissues, looping itself carelessly into the new line, while a train intent on dignity falls from the waist in subtlest folds of rose and gold

(Right) Green and gold are the colours of youth, and a frock of green and gold shot tissue, half veiled by a tunic of gold lace and bands of passementerie with gay garlands of flowers imprisoning the waist, might make one ask with the poet: "Where are the snows of yesterday?" Ethereal tulle insinuates wings at the shoulder, and the train is of shot tissue lined with gold





(Above) She is simply up to her ears in this matter, which, by the way, happens to be made of that small creature famous in the animal stories of our best fashion literature—mink. The sleeves are in the ever popular and graceful dolman style, and there is many a tail told about the front and back panels. The lining is flowered pink satin



(Left) One may look at this short coat either from the point of view of squirrel or of mole-skin. When it comes to squirrel, large strips go over the shoulder, form part of the back, and, in the front, make pockets. The waistcoat effect is of mole, as are the sleeves, collar, and cuffs. The satin lining is true blue and the smart hat is of squirrel

FURS WARMLY APPROVE
OF LUXURIOUSLY CLEV-
ER CAPES AND COATS

MANY NEW FUR WRAPS
INTERPRET THE CAPE
IN GRACEFUL WAYS



(Below) This is the sort of wrap beautiful heroines always wear about the middle of the third act, when the plot has really reached its dramatic climax. It is a moleskin cape, hanging in long points at either side and pleated softly at the back. A deep collar, a belt, and a lining of pussy-willow silk in greens, reds, and yellows—that is the rest of this drama, except for a little hat of mole with strips of yellow ermine forming a vague pattern on it

(Below) Every woman knows that about the most charming thing in furs is a cape of Hudson seal. Suppose it happens to be circular, three-quarters in length, has a collar edged with kolinsky, and a grey satin lining—it makes one feel that people living in the tropics miss a great deal. A black satin antique hat is faced as to brim with black velvet and sprays into a high fantasy of monkey



Just when one begins to think that there can be no new thing to be done with fur, along comes this kolinsky cape all fringed up with brown leather. The cape is circular, there is wide fringe on the collar, and, at the bottom, more fringe, hanging almost to the floor. A taupe satin lining and taupe satin straps crossing in front complete this new formula for weather that is fair and warmer



(Right) It wasn't according to Axiotti's scheme of things, as applied to a luxurious heavy black satin cape for evening, that one's hands should be in evidence, for where sleeves might be expected, there are, instead, circular bands to simulate them. The wearer is almost obscured in the swathing abundance of a large collar of grey squirrel fur which is prolonged down the front. The cape is lined with grey satin.

HERE ARE THREE DRESSES

AND A COAT TO ROUND THE

CLOCK FOR THE PARISIENNE



Its length of sleeves says Paris; its general air of chic implies the same thing; and who but Martial et Armand discovered that the overskirt of a frock of navy blue tricolette might glimpse a white crêpe de Chine lining, lavishly flowered with an embroidery of jet beads and knotted with white wool? All that, however, is true, and goes to prove this the smartest of morning frocks



Navy blue tricolette and beads of black, white, and sapphire blue were the simple themes of the story, but with what a difference it is told by Agnes in terms of an afternoon gown. Beads embroider the girdle which hangs at the back, band the deep V neck of the full bodice, and hang in swaying shining groups of tassels upon the overskirt which at the side merges into the underskirt



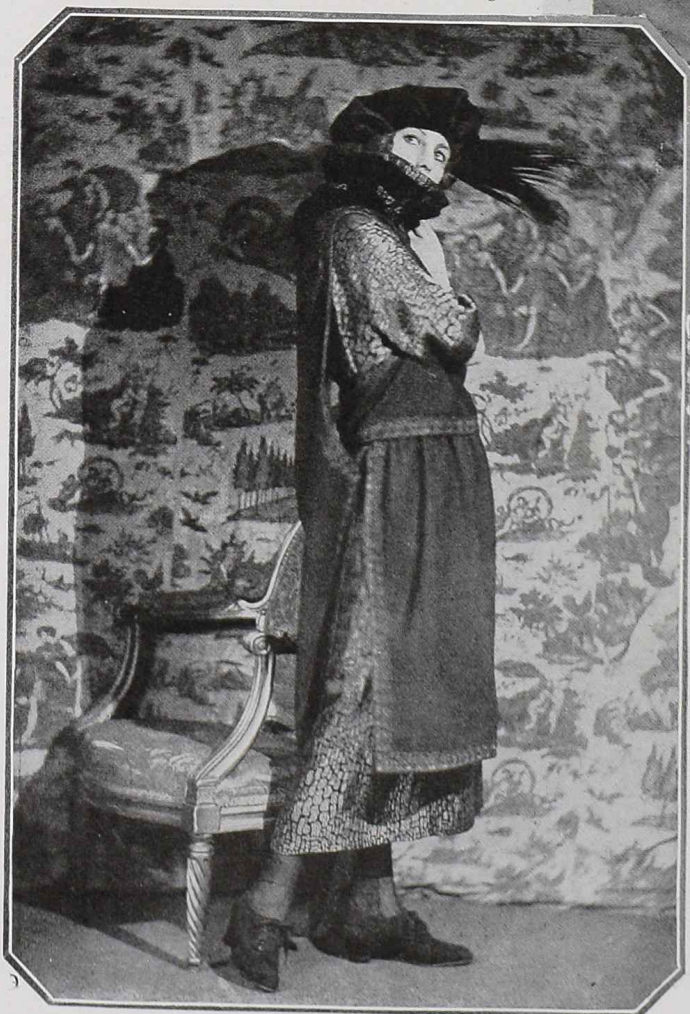
(Left) This gown from Martial et Armand is both unusual and lovely. The depth and richness of black velvet falls over a shining foundation of gold tissue webbed with embroidered black net. As the slip is very décolleté, the chenille embroidery on the net traces delicate patterns against white arms and shoulders. A supple length of heavy velvet makes the girdle and falls to the floor



Ready and waiting for any adventure the day may bring forth is this particularly smart coat of thick tweed striped in grey and black, with its deep cuffs and spreading collar of rich black seal. In contrast to the sober exterior is the distinctly frivolous and refreshing gleam of cool lemon yellow lining

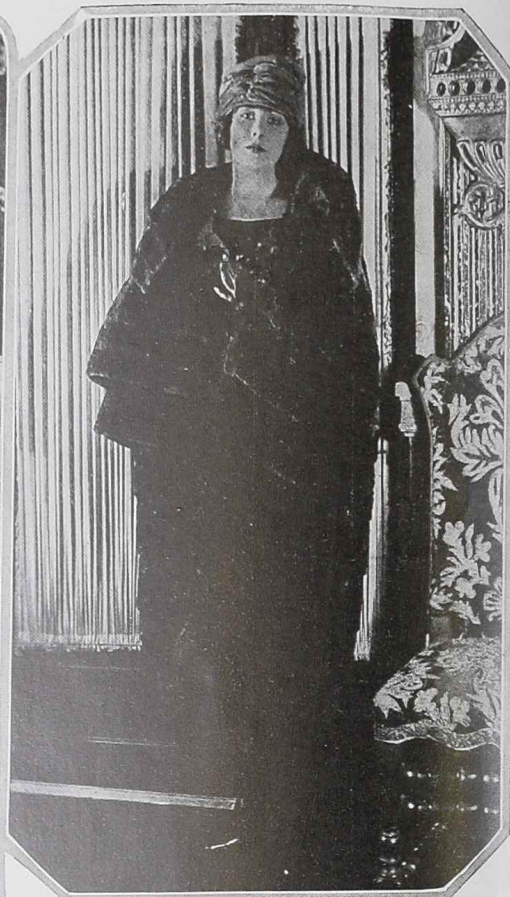


To go or not to go is a question to which there is but one answer when one wears a coat of blue velours embroidered artfully and variously in gold. As lovely as they are original are the broad cape-like sleeves and the high collar of black seal which continues its wayward career in narrow but effective bands of fur right down the front



ELSPETH PHELPS DECIDES ON THE HIGH
PROTECTIVE COLLAR FOR MOTORING OR
WALKING, AND SO DEFILES THE WINTER WINDS

This overdress of embroidered black cloth does not lack the courage of its convictions—it simply had not the heart to conceal any more than it could help of the underdress of gold tissue. It has its reward in the high collar of black seal edged with gold embroidery and the black velvet hat with a dashing paradise plume at the side



When these little moles went to market to be a cape, they decided to be very new indeed and ripple in tier after tier to the hem of the skirt. The upper part over the shoulders is a cape in itself with a deep mole collar. The lining is elaborately embroidered and outlined in galloon. The soft duwetyn toque is encircled with a rolled and braided band of the material meeting a shell ornament in front

If an evening wrap is of metal material and mysterious shape and is a series of clever draperies, besides, then it is sure to be smartly new. This one is marked with broad black and dull gold bands, and every seam has its own piping of kolinsky. Kolinsky borders the neck in a deep collar. Not to be outdone, the lining is flamingo red chiffon with metal braid and fur



Natural caracul and taupe fox make a very lovely combination for a coat that wraps about the figure and is held in place by the arms—for fastening arrangements are conspicuous only by absence nowadays. There are wide kimono sleeves, and the lines of the coat taper towards the bottom. Bands of fox border the outside edges, and the collar of caracul. The hat of black plush turns abruptly from the face in front and flaunts a becoming crushed pompon of sapphire blue velvet

IN THE NEW WRAPS FOR WINTER'S CHILL, FURS ARE

HELPED TO PERFECTION

BY METAL CLOTH AND SATIN



She is ready for anything, for she wears a coat happily combining broadtail and chinchilla. It is unbelted, slightly fitted, and fastened with two metal buttons. The deep chinchilla collar may be snugly buttoned or left open in a deep V, and the long tight sleeves end in turn-back cuffs of broadtail edged with chinchilla, while the skirt falls in distinct ripples. Goura encircles the black plush turban.



THE WRAPS OF THIS SEASON

ARE OF THREE CLASSES—

FOR EVENING, AFTERNOON,

AND GENERAL DAY WEAR



The loveliness of ermine in this evening wrap is emphasized by a lining of bright Chinese blue chiffon brocade. The wrap is in the form of a circular cape and has slits for the arms at either side, while a wide ermine stole edged with tails hangs loosely down the front. This stole is adjusted at will into a collar or may be wrapped closely about the throat if one likes.

(Left) The wardrobe of this year is preserving a very distinct place for the afternoon wrap of beautiful materials and light weight. This short wrap is made of satin—it has chosen the new prune colour, with a changeable lavender tan satin for the lining—and its unusual lines are followed by flat bands of kolinsky. A deep collar of kolinsky fastens at one side or may be drawn closely about the throat, and the wrap is held in place or allowed to hang loose.



DEMSEYER

A blouse of jade blue crêpe de Chine becomes a roseate dream when it is embroidered in silver and lined with rose chiffon. Then it is given a narrow strip of rose and silver metal cloth for a collar that follows an unusual line and ends in a bow under one arm. There is a simple straight girdle of crêpe de Chine, and the sleeves are long and tight



Lest peach colour crêpe de Chine with flesh pink chiffon for a lining should make a blouse too ethereal, this one is given character by black and deep orange embroidery. The long sleeves, the openings below the waist at the side, and the front fastening are all well in keeping, and the blouse slips on over the head and is tied with a slim velvet ribbon

(Left) If all evening gowns made one look like a charming person who had just stepped out of an old-fashioned picture, that would be reason enough for a general state of happiness. In this case, perhaps the effect is due partly to the very new silhouette, but surely much credit must be given the loveliness of the combined materials. Ruffles of blue Spanish lace make the short skirt, little sleeves of lace reach to the elbow, and the snug bodice is of blue lace over jade green satin with a prim row of bows



Entirely devoted to the new silhouette, this black velvet evening gown displays the wide effect over the hips. The elusive bodice is of flesh silk net over a flesh-coloured foundation. The gown is crossed with narrow black velvet ribbons at the back



The black velvet straps develop into a décolletage in front, studded at the waist by a huge rosette of satin ribbon. Uneven as to temperament, the skirt is made with scalloped edges which, like history, repeat themselves around the basque

RICH FABRICS THAT WORK

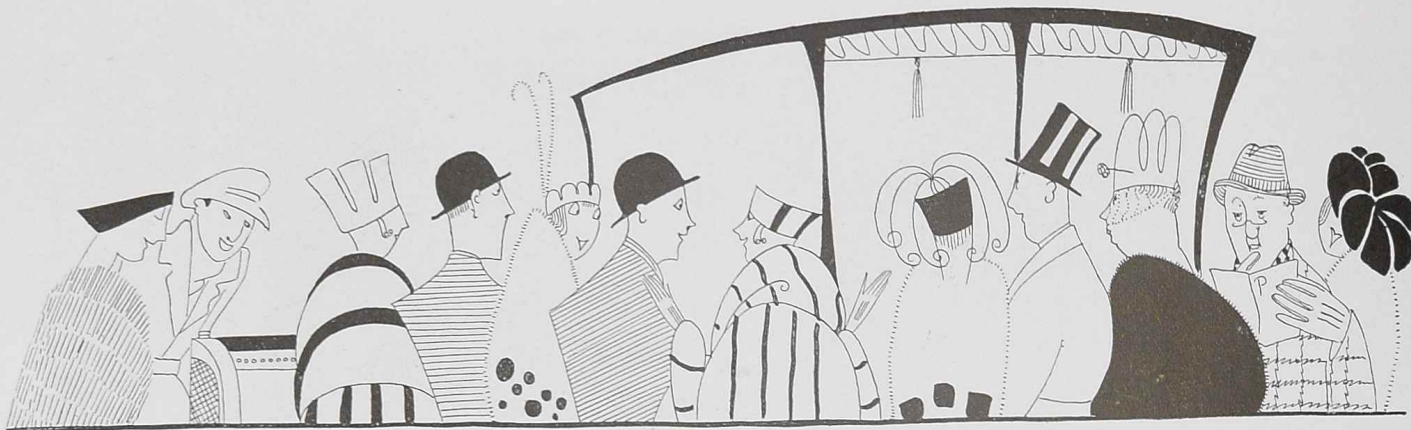
THEIR SILKEN WAY INTO

DESIGNS OF NOVEL CHARM

THE NEW SILHOUETTE BE-

COMES A RADIANT THING IN

THESE EVENING GOWNS



The Star Car of the Show attracts a flock of notable early birds. Each one conceals his determination to be first in Hyde Park with this coveted model beneath an amiable politeness that deceives no one—not even the artist!

CAROLINE CHOOSES HER CAR

WELL, I've got it at last! The thing I've longed for, dreamed about, and looked forward to all my life! My dear, you never saw anything so lovely! A great, big, beautiful creature with—What am I talking about? Boy or girl? Don't be silly. I should never be satisfied with an adopted one, anyway, even if they are all the rage. If a thing isn't my very own I never—But what is it then? My dear, I am *trying* to tell you. It's my new motor-car. Yes, of course, I already have several. But because a woman has twenty-five hats does that mean she doesn't want and doesn't need twenty-five more? And this car, well, John says I always talk about everything I own as though it were unique, "the only one born in captivity"—John is so absurd—but I don't care; I am sure no woman ever owned such a motor-car as this

An Olympian Monologue by

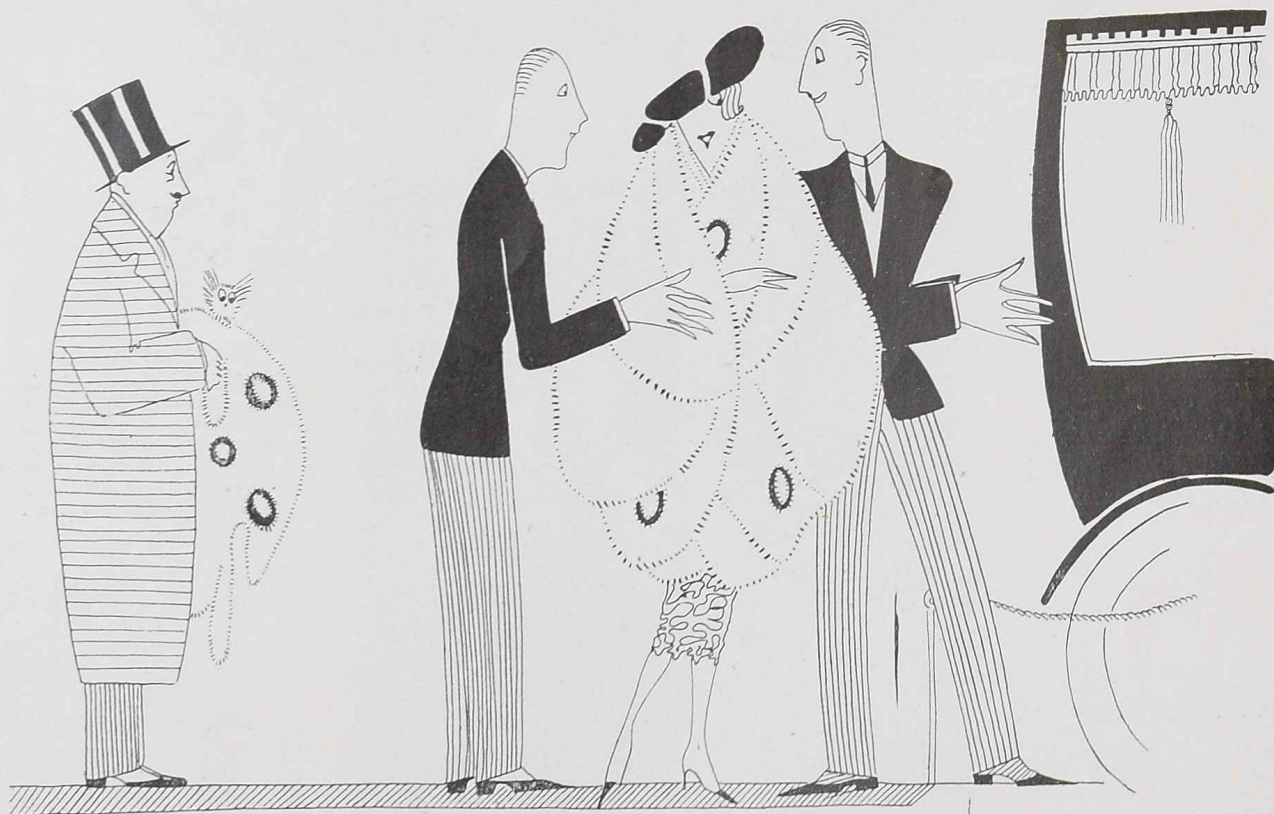
A Very Terrestrial Goddess

DRAWINGS BY FISH

before. Can you imagine it, a long, slim, beige-coloured dream, the French beige, not the English. No, of course they're not the same; the French is much more romantic—lined with exactly the same tone, and fitted—oh, my dear the *fittings*! They would keep one going and smart on a desert island for years! Such ingenuity! Such feminine understanding! All in delicate beige leather. And what heavenly comfort! The car, I mean. One simply steps in, and then, well, it's just like sitting on some lovely paradisaical cloud with another champagne-tinted

fleecy 'bit for 'one's' feet, and gliding through space in the most beautiful, elegant silence.

There was a perfectly operatic crush—Where? Why, at Olympia, of course. John and I, like everybody else, flew out there the first day of the show. You never saw anything like the motor-maniacs, all clamouring to be "served" at once. At first I thought it was going to be impossible to make up one's mind; there were such mazes of enticing models. But finally, I saw a car, the car which I felt Fate had meant for me from the beginning; she had only been waiting to bring us together! It wasn't easy to get near it, let me tell you; there was a perfect Coronation-Armistice-Peace crowd around it every minute. But when I *did* get to it, well, I told John—as soon as I recovered my breath!—that unless I could have *that* car and *none* other, I should never,



To Find the Man Who is Paying for the Car is the subtle little trick in this picture. This pathetic—and prominent—figure at the Show may often be located by his air of unimportance at all moments save that of writing the cheque. Then the lady regards him but slightly less affectionately than her new car

never know another moment's happiness. It was like that, as the French say.

A very clever man, a scientist or something, whom I met at dinner the other night, told me that the phenomenon of Love at First Sight can only be explained by the theory of re-incarnation. The two instantaneous lovers have been affinities in some previous existence or something. I don't know, of course, whether I was once a Roman empress whirling round a circus—They didn't whirl 'round circuses?—Well, I think they *did*, and that this special motor-car was the spirit of the particular chariot in which they, I, used to whirl. Yes, isn't it a charming idea. When I confided it to John, however, he threw the usual cold water with his frightful unimaginativeness. It wasn't necessary to drag in the Roman Empire, he said, to explain my wanting that special model. It was the highest-priced chassis in the show, the first car in the luxury class, and probably every woman there felt exactly as I did about its peculiar suitability for *her*. He even tried to suggest that I had the same re-incarnative emotion over the car he bought for me a fortnight before war broke out. Fancy! That black-and-white elephant! Why, it was so large it couldn't be turned in Bond Street, and as for garaging it, well, it was extraordinary the way *every* place we tried to get it in was always full up.—Because it was a German? *Mmm*, perhaps. Maybe that was the reason, too, why nobody would buy it. When the petrol fountain dried up, we didn't know what to do with the thing. Finally, I gave it to the father of my old nurse; he used to drive a hansom. The family, so deserving! had been *very* hard hit, and were *perfectly* destitute. I always

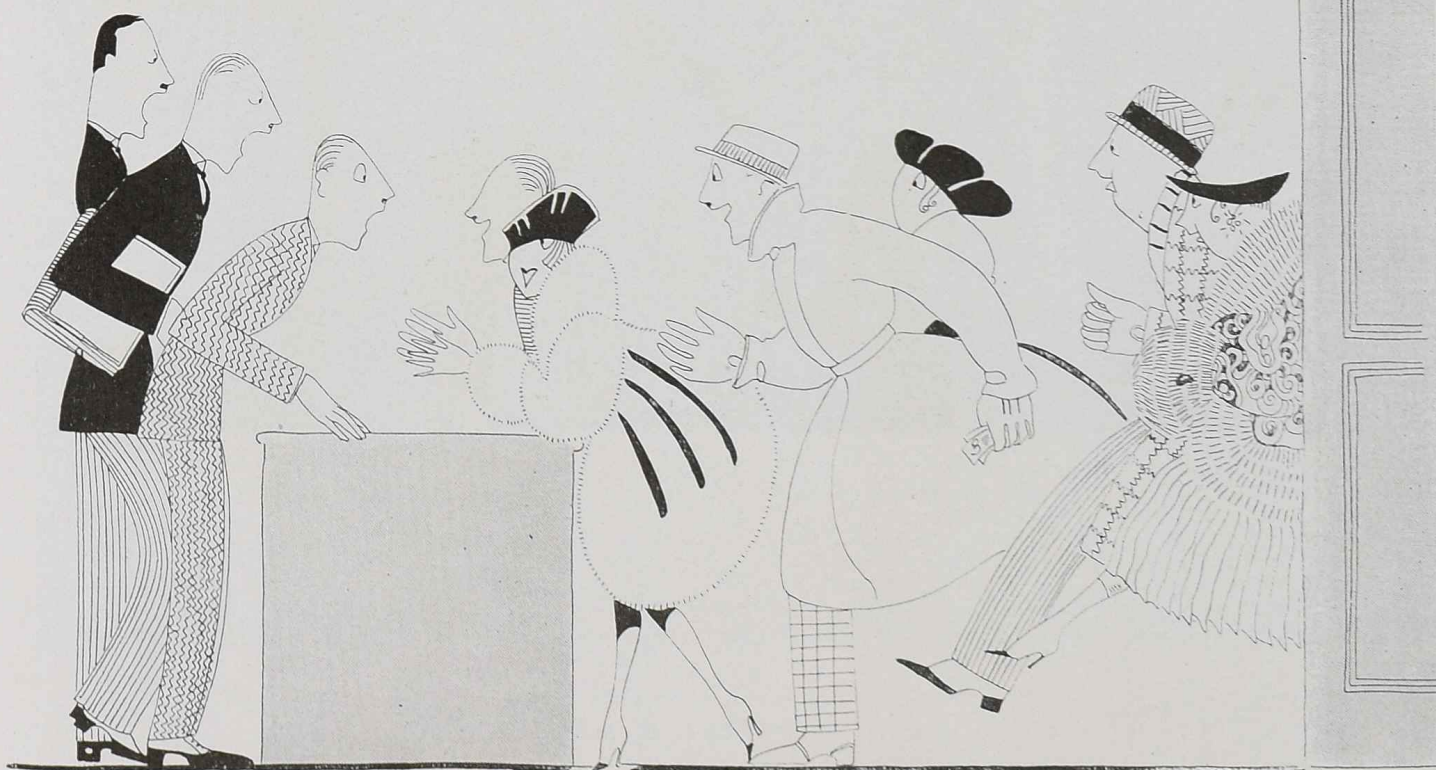


The Cabriolet Coupé, exercising its fatal charm on ladies of generous proportions, furnishes a divertissement that is missed by no one. A bird of paradise in a linnet's cage! could not be happier! Besides, everybody can see one, can't they?

believe in relieving people when one can, don't you?

Mais, revenons à nos moteurs. John affected the usual deliberation before deciding; said he didn't take a car on coach work alone. At last, after a tiresome conversation with a motor person—not a word of which I heard, as I was thinking all the time of the new frocks I should have designed to go with my car—John ended the matter with his usual laconic, "Right!" I was dying to get away then and begin at once on clothes. All my things are wrong, I am sure, for a landaulet—but I hung on a little longer to please John. The show simply buzzed with the dreary sort of talk he loves; arguments about motor construction, "unbroken stream lines"—that's

rather pretty, isn't it?—versus the breakable kind; whether there was any point in "blending bonnet and radiator," and a wrangle about "sleeve-valves and cooling fans," that I thought a great waste of time. I don't care tuppence how the makers cut their sleeve-valves or blend their bonnets, though I do think it's sweet of them to give all those silly mechanical things such amusing names, don't you? What interests *me* is a motor-car that makes my eyes look large and my figure very, very slender, and that suits my colouring. Yes, I think this one is—*very* becoming. I was
(Continued on page 104)



Some sad cases of exhaustion and shock are reported by the firm who promised "Immediate Delivery." Fortunately, these intrepid makers are able instantly to replace clerks who succumb to the mental strain of serving an excited mob who want their cars by tea-time—and expect to get them!



Bertram Park

MRS. CHARLES HAMBRO

Mrs. Charles Hambro, before her recent marriage Miss Pamela Cobbold, is the daughter of Mr. John and Lady Evelyn Cobbold, of Holywells, Ipswich. Her husband is one of the two sons of Sir Eric and Lady Hambro, of Pickhurst Mead, Hayes, Kent

R E V I V A L S

The Perennial Dissatisfaction With Immediate Reality
Drives Us to Seek Refuge in a Fabulous Past

IN the due course and revolution of time things are perpetually repeating themselves. The process is a dull one because, like all laws of nature, it is blind, unconscious, and inevitable. Much more interesting, as being the product of human, and generally feminine, caprice, is the deliberate revival by one generation of things that belong to the past. Dead-forgotten fashions in dress and furniture, in painting, music, and poetry are made to live again in the present. The perennial dissatisfaction with immediate reality drives us to seek refuge in a fabulous past, in which England is merry, and all is charm, prettiness, and absurdity.

A PERIOD is never revived until it has been made into a myth. From the few and imperfect pieces of evidence at its disposal each generation re-invents the past—re-invents it to be as unlike itself as possible. To the eighteenth century the Middle Ages were a welter of barbarism tempered by knight-errantry. To us the eighteenth century suggests a brocaded formality, a life of courtly and punctilious grace. In actual fact our view of the eighteenth century is probably as incorrect as was its opinion of the Middle Ages. But that is of no matter; the important thing is that we have a view, we possess a snug little eighteenth century of our own, and in our revivals what we resuscitate is not the real, but our invented past.

WE are now beginning to re-invent the Victorian age for purposes of revival. From portraits and caricatures we create a race of tight-trouserred, tall-hatted men with luxuriant whiskers and ambrosial hair; and over against them stand the fashion-plate young ladies of the period, with their oviform faces and sleek dark hair, and one very chaste foot, flat and black like a tea-leaf, peeping from under the capacious crinoline. They are wonderfully childish and absurd, pathetically old-fashioned, these Victorians of our imagination; and it is with these charming qualities that we transfigure the peculiar hideousness of those debased rococo ornaments and furniture which they created and which it is now an amusing pose to collect. Our notion of the Victorians, of course, bears no resemblance to historical truth; but then, how dull if it did! What would be the object of reviving corn-law reform, religious controversy, and Mr. Gladstone?

AS we draw nearer to our own time, it becomes increasingly difficult to form a definite picture of the succeeding epochs. The seventies are a blank. Looking through Du Maurier's eyes, we have a vision of the eighties, peopled by Postlethwaite, Mrs. Cimabue Brown, and the other post-pre-Raphaelite aesthetes. The nineties are Aubrey Beardsley and Dowson. What sort of a picture will our great grandchildren form of the early nineteen hundreds? They will see the first years of the century made horrible by the originally German atrocities of *Art Nouveau*. Let us pray for their sake that they will have sense enough not to revive those unctuously curved ornaments, that slimy green enamel work, those anæmic figures of imitation bronze. If they revive anything it will probably be those quaint, naïve, old-fashioned plays of Bernard Shaw, and the music of Stravinsky, limpidly melodious to ears accustomed to some unthinkable new scale.

AND what of us? what of our glorious selves as we live and move in the year of grace nineteen nineteen? Surely we shall not look ridiculous and *démodé* a hundred years hence. They will perceive our nobility, beauty, and entire reasonableness; they will revive us, model themselves upon us, jazz and all. Or, perhaps, they will never unbury us, and all our works are doomed to perish without hope of a second birth. For there are some follies which even humanity does not commit twice in its history. It is impossible to believe, for instance, that men will ever again wear boots with yard-long toes, or curly wigs cascading down upon their shoulders. And is it any more credible that the future will revive the bowler hat, the musical comedy, or cubist painting?

BUT the most alarming revival of the future will surely be that rejuvenation of the old and decrepit with which a French surgeon now threatens us. Our old men, when they show signs of senility, are to have the glands of young and skittish monkeys grafted into them, and hey presto! they will immediately become hale and active. Will they take to the trees, we wonder? Will tails begin to sprout? To be sure, that might be quite amusing. But in any case the prospect is a depressing one. We can think of several old gentlemen to whose perpetuation, even with the addition of a few simian qualities, we should look forward with unmixed horror.



THE AUTUMN INTERNATIONAL EXHIBITION

Realism and Design

As Viewed by

I REMEMBER how about ten years ago, an artist, many of whose works are in the present exhibition, maintained a proposition against all comers. As far as I can remember the proposition was as follows: "Painting tends to become as literally realistic as possible, and this tendency is checked only by the artist's desire to use his medium in a beautiful and characteristic manner." The thesis was roughly handled by certain young men fresh from the first Post-Impressionist Exhibition, from Cezanne, Gauguin, van Gogh, and Matisse, by what has been called the fierce young generation. It was one of those exasperating arguments where no one is quite sure of what his adversary really means. Did this apparently harmless statement mean merely what it said, "There is a tendency," and wish to make no more than just a constatement of an historical truth; or was it propaganda for a certain kind of art? Whatever may have been the original intention, before long a battle raged furiously between those who thought that the aim of the artist should be to paint as realistically as is consistent with a proper use of paint, and those who uttered the mystic word "Design," who thought



The Editor of "Wheels"—Alvaro Guevara

the Middle-Aged and

the Younger Generation

that a picture was not on any terms a copy of nature, but a free creation of which nature was merely the starting point, or the excuse if one were needed. The development of modern art shows that this is a real issue, and not a mere matter of words. The little world of artists and amateurs is divided into two parties calling one another reactionaries and bolsheviks, and each refusing to see any good in the other's work.

The formula, "Realism tempered by seductive handling of paint," might be taken for the motto of the International. The public is a shorn lamb to whom the wind of realism will bear a good deal of tempering. Mr. McEvoy tempers it to a dulcet zephyr, to an incredibly edenic gentleness that some will find delicious, and others, it may be, a trifle enervating. Within these exquisite rainbow-coloured wraiths (let me drop metaphor), evanescent like dreams, like clouds that appear for a little while and vanish away, there is concealed an authentic construction, there lurks a genuine, if superficial, psychology. We are conscious of being in the presence of real people, of charming well-bred people whom we like to think we have met at tea on winter afternoons, looking like



"Mademoiselle"—Ambrose McEvoy



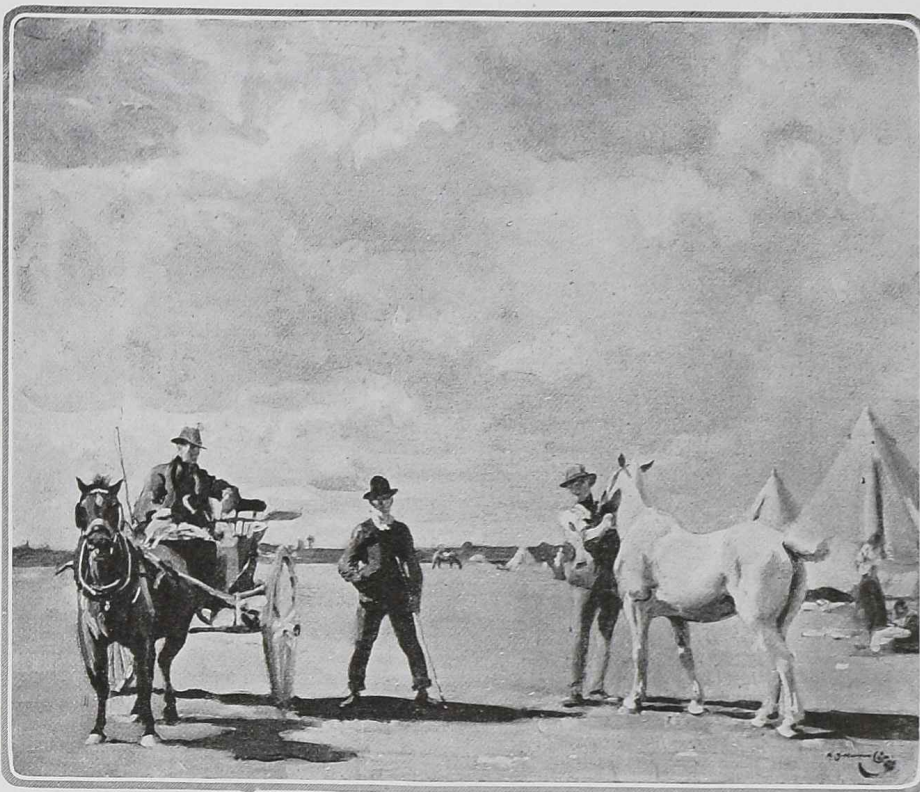
"Baby"—Ambrose McEvoy

fantastic jewels or exotic plumage when daylight still just dims the lamps. These are not people who suffer from their souls, or on whose fairness the intellect has made any ravages. Women about to say something witty or frivolous; distinguished, interesting-looking children who, with perhaps a little self-consciousness, have consented to stand in this transforming double light and be beautiful.

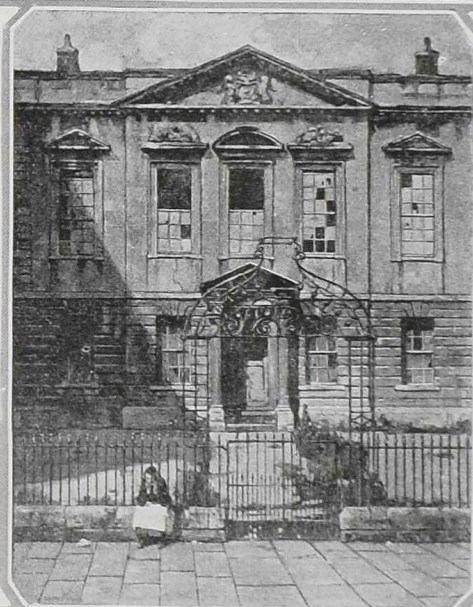
It is a contrast after the feminine and alluring charms of Mr. McEvoy's painting to turn to the robust and male art of Mr. Munnings. Here again, we have realism and the beauty of the medium; but what a very different realism, what a different beauty of paint! Most of Mr. Munnings's pictures contain horses (some are actually portraits of steeplechase winners), others scenes of gypsies at a horse fair, and perhaps the most adroit of all is a picture of a man leading a bull. To those interested mainly in the cookery of art I can recommend a careful study of these works. Mr. Munnings analyses with marvellous accuracy the clear, brilliantly coloured image that falls on his retina, mixes the exact tone on his palette, and draws the shape in paint with a legerdemain that is positively uncanny. He must be considered the typical "International" artist; he has combined the greatest amount of likeness to Nature with the greatest mastery of paint.

THE YOUNGER GENERATION

An entirely different note is struck by Mr. Guevara, or rather a chord in a very different tonality; and what a resounding chord they make, the greens and pinks of his "Portrait of the Editor of 'Wheels'"! Here is the younger generation knocking at the door. There is no attempt to seduce by mere beauty of handling. The actual painting is, if anything, rather repulsive; there is an awkwardness, a certain laboured and sooty quality in the modelling of the flesh; the technique of the painting of the head and hands is not altogether consistent with that of the background and drapery, the effect being rather of highly finished miniatures in a looser knit background. Design and colour would speak to us directly, and it is hereby that this picture differs so profoundly from all the others. What struck me most about it was the curious effect of space that it produced. The figure really seemed to exist in a three-dimensional world, the air circulated round it, the objects looked as if they formed part of the same world, everything contributing to the reality of everything else. There is no *trompe-l'œil*, and yet the thing is like a hallucination. I can-



"Somerset Gypsies"
A. J. Munnings



"A Derelict House"
W. Dacres Adams

direct painting is a certain preventative of all the ills a painting is heir to. Is it possible that Mr. Sargent, too, has had his hours of agony, that it was not with quite such a happy fluency as appears on the surface that this portrait was painted? In any case this picture is not one of Mr. Sargent's happiest efforts. The composition is uninteresting; the figure is oppressed beneath a disproportionate space above and appears to be slipping out at the bottom of the canvas.

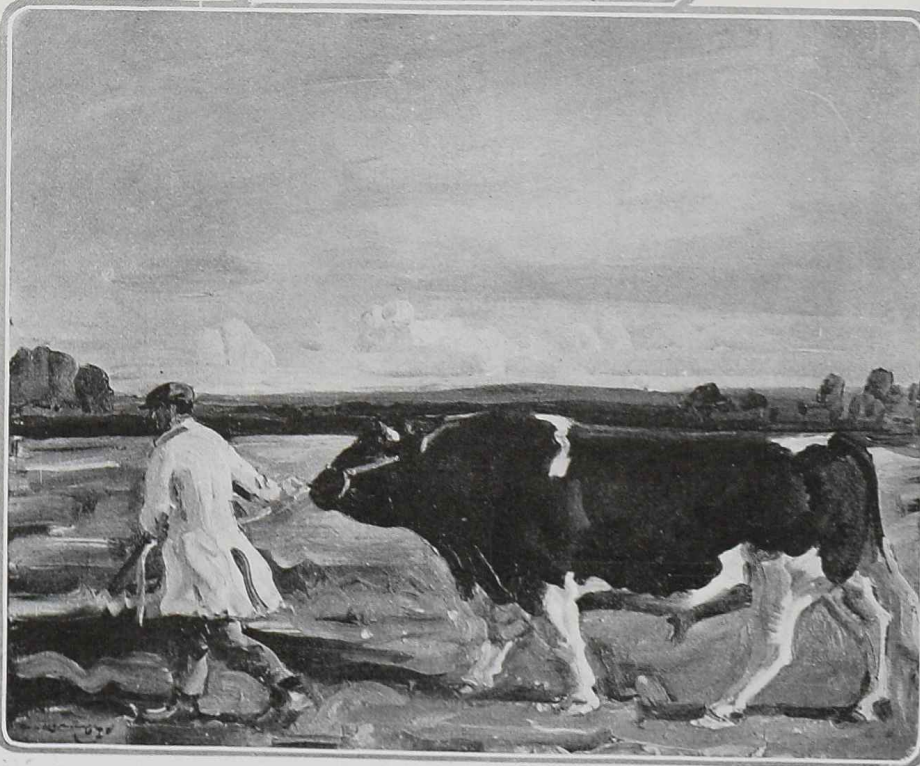
REPUTATIONS

When Mr. Ernest Cole appeared almost as an infant prodigy about ten years ago he was hailed by some as a future Michelangelo; better judges thought of Alfred Stevens and the seventeenth-century eclectics. This statue of St. John the Baptist, with all its undeniable charm and accomplishment, is essentially the work of an eclectic, not of an artist with over-

flowing creative energy. It is an *objet d'art* rather than a great work of art—an exquisite bibelot.

Whistler, as former President of the Society, had every right to be well represented. I know how disappointing his pictures are apt to be to-day; even those nocturnes once so moving look rather poor and thin, and we are inclined to say: "And to think that his name was once a battle-cry! Perhaps it was the Gentle Art that did it. For the making of painters' reputations the pen is sometimes mightier than the paint-brush." It is the greater pity when so many feel like this about him that he should be represented by this pastiche of an Albert Moore, a reminiscence of the days of the aesthetic movement, a picture that might have been painted by Postlethwaite. Y.

"The Frisian Bull"
A. J. Munnings



SOBER MATERIALS FORFEIT THEIR

GRAVITY IN THE CAUSE OF EVENING

GOWNS AS GAY AS THEY ARE PIQUANT

FOUR FROCKS WHICH SOLVE CHARMINGLY

THE PROBLEM OF BREADTH WITHOUT THICK-

NESS AND ORIGINALITY WITHOUT EFFORT



The charm of the eighteenth century is evoked by this little frock of powder-blue taffeta. The décolletage, the sleeves, and the wide draped flounces at the sides are trimmed with taffeta ruffles. The belt is a silver ribbon swathed round and tied with artful simplicity.



Sober, so far as its black faille goes, is this frock, but sobriety stops short at the narrow panels and outlining of gaily-coloured embroidery and the rose belt coquettishly tied at the left side and falling in careless loops that accentuates the low waist.

ANDRÉ



Black lace edges the low décolletage and forms the sleeves of this draped frock of black faille. Piping gives an apron effect to the front of the skirt, and two little black ostrich feathers, softly curled and shapely, frivolously adorn the cerise ribbon belt.



It might be a pinafore, but did you ever see a long-waisted pinafore of very thick crêpe de Chine in cornflower blue with bands of beaver edging flounces, collar, and cuffs? Even the demure black velvet hat has a blue lining.

Despite the Bolsheviks, the Russian effect has still a decorative value, and a belted coat of ribbed grey velour forms a neutral groundwork for a misty dress-scheme, where a panel of grey silk jersey is rounded off by a cosy moleskin collar, that makes a becoming finish



Jack Frost may play what tricks he likes if one is warmly wrapped in beaver from top to toe. The intermediary distance in this happy example of an overcoat is covered by a fine and very warm nigger velours, and the modern silhouette is secured by a belt



FURS AND FABRICS OFFERING COSY COM-

FORT ADAPT THEMSELVES TO THE PRE-

VAILING LINE WITH ALL ITS VARIATIONS

GOODBROOK

For energetic moods a fawn-checked tweed suit cut on a severe method, rather masculine in conception, though gracefully yielding to the feminine lines of the moment, is made to harmonize with the winter horizon of bare brown trees. Collar and cuffs of plain brown cloth add a smooth and appropriate finish

Tempestuous petticoats and mutinous furbelows are so much the mode that even a sober black serge suit has caught the prevailing infection and flounces right up to the waist. Little strokes of black silk braid call discreet attention to the waist and hand, while a cool lemon yellow collar tucks from throat to waist



FURS THAT TAKE NEW AND SUBTLE
FORMS AND SHOW THE IMPORTANCE OF
EXQUISITE LININGS AND SUEDE FRINGES

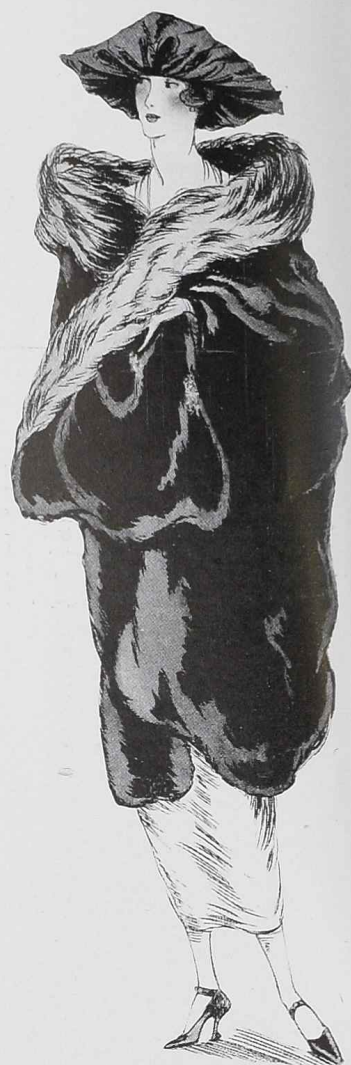
NATIONAL FUR COMPANY



This seal musquash coat shows to what irresistible lengths fur can go. The skins are worked in alternate bands to give the effect of wide stripes, and the collar has the revers of its kind and the warm capacity of a cape



A beautiful skunk fur, which is so clever and original as to set people wondering whether it is a large stole or a small cape, deserves all the success it gets, makes the kindest setting for a radiant face, and is an asset to a slim shoulder



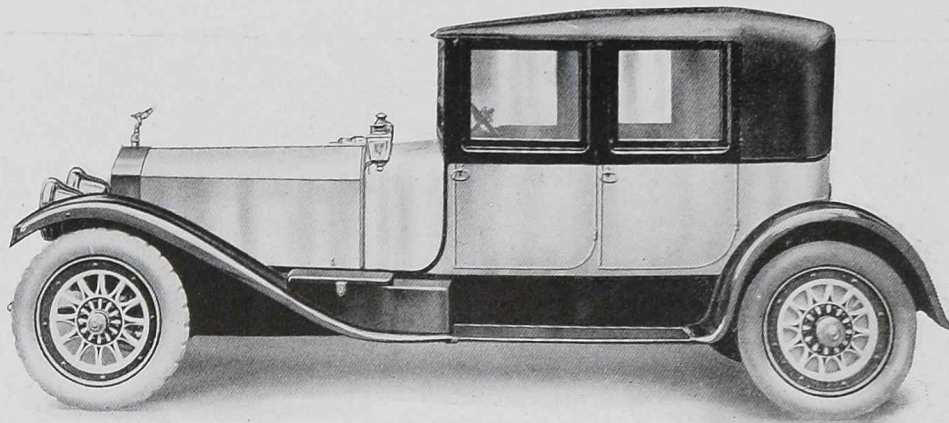
Every cloud has a silver lining, but it is not every seal musquash cloak that has a lining of beige crepe with bright blue embroideries, and the additional attraction of a charming roll collar, long and winding, of sable squirrel



Moles wise enough to wear the guise of a cloak adorned by a collar of skunk, and lined with chenille chiffon, encourage in their lucky wearer an almost insolent indifference to the wilful vagaries of wind and weather



There is no limit to the opportunity of furs to-day. Beaver nutria may become a wrap of triumphantly simple lines, luxuriously conscious of the audacious charm of its long brown suede fringes, and its embroidered ninon lining



A new model Rolls-Royce Cabriolet 45/50 h.p. to seat four passengers. The coach work is by Barker

W H E E L S O F F O R T U N E

THIS has been a year of restoration, a return to ancient ways very welcome to those among us who have little faith in worlds which are new. We have seen the Derby won at Epsom, and have been glad to find that Ascot was what Ascot should be, and "glorious Goodwood" not unworthy of an ancient fame. In the main, and where the question of the season's order has been concerned, there has been little outward difference between the social sequence of 1919 and that of 1914. Even Henley lifted up its head, and now here is the Motor Show to recall a week which many anticipated in the old days with a pleasure that might justly have been called "lively."

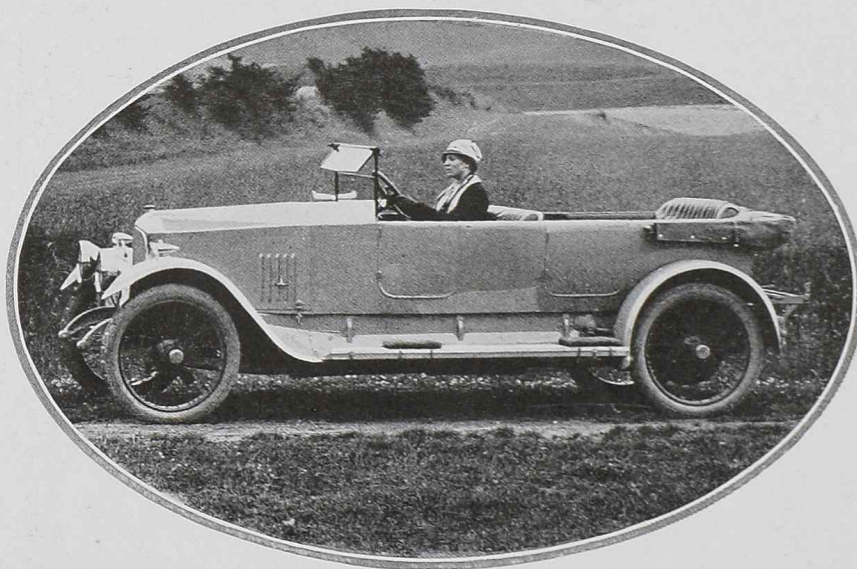
Admittedly, Olympia was always a pleasant "function." The very November fog added something to its charm. It was good to drive through the misty streets, and to pass from the half-lights of the Hammersmith Road to the stir and warmth of the great building—good to look upon the serried ranks of polished chassis, and to be the victim of a hundred ambitions. Hardly anything there did not attract. The carpeted stands revealed joys unimagined to the possessor of an ancient "crock," who had come to London to better himself. Mighty six-cylindere monsters stood dumb but coy, as frock-coated salesmen explained their merits in words that were often mere sanctimonious whispers. There was something for everybody—even the small car for the ambitious curate, who did not dare to ride a motor-cycle, fearing his flock. And all were described to the blaring of a military band, the cry of the newspaper, and the ceaseless tootings of the horns in the gallery.

All this recurs again at Olympia this present month, and is accompanied by that sense of satisfaction which attends plea-

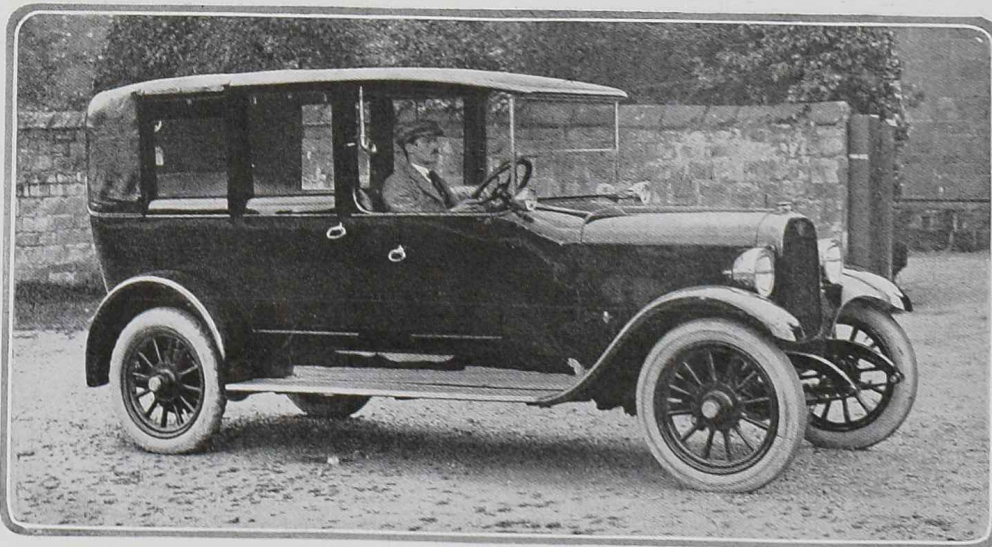
Olympia Once More Plays its Pleasant

and Time-Honoured Part in the

Restoration of the Motor World



The new 25 h.p. Vauxhall touring car is particularly easy to handle at low speeds, and therefore an admirable model for a woman driver



The new model 20 h.p. "Austin Twenty" landaulet

sure justly earned. We feel that our efforts during five years entitled us to all this, and that the re-birth of the delights of motoring is a recompense which Peace should bring. In a way the Show resembles an old bureau, whose drawers we have not opened for half a decade. We know so very well what it ought to contain, but we wonder timorously if all the old treasures will be there. Moreover, has any Father Christmas come down the chimney in our absence to deposit an offering which shall be discovered with joyous surprise? We are tempted to hope as much, yet go to the bureau with little faith—it will be something, at any rate, to be sure that the house has not been burgled while we were away.

So far it cannot honestly be said that the year 1919 has been one of surprises. To establish that fact we have only to remember where we left off in 1914 and what opportunities then were offered us. In the main, that was a year of the little cars, chiefly of those about 10 h.p., which were to be had at some price round and about two hundred pounds. We recall, with real gratitude—those of us who then drove ourselves—the Singer, the Morris-Oxford, the Calthorpe, the Stellite, and a host of other speedy little carriages which were so very

cheap to run and so exceedingly easy to manage. Their rivals were chiefly American, the Ford, the Oakland, the Maxwell, and the Studebaker, but a great many people preferred at that time the appearance of the British cars, while experts would tell us that for liveliness some of the French "miniatures" were not to be beaten. This was a matter of opinion, but certainly we

(Continued on page 98)



BESSIE MCCOY DAVIS

Bessie McCoy Davis, the wife of that writer of stirring tales, Richard Harding Davis, has returned to the stage which she deserted for a while after her marriage. She is now appearing in America as a dancer and comedienne, and the above photograph shows her exquisitely gowned and ready for the Cameo Dance, one of the chief attractions of the "Greenwich Village Follies"

S E E N O N T H E S T A G E

MR. FAGAN, in his production of "The Merchant of Venice" at the Court Theatre, is as simple and natural in his methods as he was in "Twelfth Night." Shakespeare is allowed to tell his story, more or less, in his own way—not so quietly and not always so lightly as he would like perhaps, but without any of the usual fussy interpolations, strained readings, high-handed corrections and needless extravagances whereby he is usually thwarted with the best intentions. Mr. Bernard Shaw, in the most remarkable preface he ever wrote, once pointed out that nobody knows what would happen if Christianity were put into practice because Christianity has never been tried. The same applies to Shakespeare, so far as any theatre constructed later than 1616 is concerned. It is true that lately we have taken to restoring the text of his plays, and encouraging actors to say what is actually set down for them. It is also true that we have begun to disseminate Shakespeare's stage from unnecessary scenery, and to deliver his speeches (sometimes) as though they were real speeches, and not some strange kind of Gregorian chant.

THE OLD ATTITUDE

We have even begun to study and respect Shakespeare's stagecraft and to assume that he was very nearly as good a playwright as Sir Arthur Pinero. But the old attitude still persists in spite of these superficial reforms. This attitude may be summarized in two sentences which invariably follow one another as the night the day. Shakespeare is the greatest dramatist who ever lived. Nevertheless, almost anybody can improve his plays. This was the attitude in Dryden's day, in Dr. Johnson's day, in Macready's day, in Henry Irving's day, and in Mr. Granville Barker's day. Each succeeding age has lauded Shakespeare as a logical preliminary to making his plays as little like the originals as possible. Each succeeding generation, whether of critics, producers, or actors, has come both to praise and to bury him; and, quaintly enough, each succeeding generation has bitterly reproached and intelligently ridiculed its predecessors for their lack of faith. Garrick, who thought that Dryden was to blame for altering Shakespeare to fit the seventeenth century, wrote a happy ending for "Romeo and Juliet," and regarded Queen Mab as needless intruder. Henry Irving, in an age which had learned to laugh at Garrick's idea of a play by Shakespeare, was admired for presenting Hamlet without having read it through. Mr. Granville Barker, who had the greatest respect for Shakespeare as a man of letters and a theatrical craftsman, thought that Iago was a blunder, and that the last act of "Twelfth Night" could only be reasonably presented by a producer who realized that it was thoroughly absurd and impracticable. It is not at all certain that the most modern of the critics, in spite of their clear perception of the errors into which their predecessors have fallen, are not the worst offenders. It may be quite reasonably urged that Dr. Johnson was fundamentally more aware of Shakespeare's greatness than Mr. Bernard Shaw, in spite of the fact that Mr. Shaw can show us clearly and indisputably that in some respects Dr. Johnson was too absurd for words.

Mr. Fagan, in His Production of "The Merchant of Venice" at The Court Theatre, Presents Us With a Remarkable Shylock in Mr. Maurice Moscovitch.



Bertram Park

That vivacious young French actress, Mlle. Edmée Dormeuil, as an exponent of Molière's art in "Le Bourgeois Gentilhomme," should do much to promote a further entente cordiale. The witty satire is to be produced at two matinées a week at the Duke of York's Theatre. Mlle. Dormeuil conjures up charming reminiscences of her interpretations of gay French schoolgirls in various English plays.

Take, for example, this very "Merchant of Venice," which Mr. Fagan, with a splendid optimism, produces as though it were something that might really happen on any stage. Not so long ago Antonio and Shylock were discussed in Vogue (to be exact, it was in the Late March issue of Vogue) upon the occasion of a very entertaining and clever production of a French version of the play by M. Gémier at the Théâtre Antoine. On that occasion we looked carefully at the play from the point of view of a sensible Frenchman who was naturally not to be taken in by any nonsense about caskets and pounds of flesh, courts of law where nobody had read the statutes, and shrewd merchants who, when money was tight, applied to their mortal enemies for credit. In fact, we looked at the play as most of our modern critics and producers look at it, and came to the conclusion that, looked at in this way, it

was obviously the silliest play that ever was written. And we saw how a producer, looking at the play from this point of view, would naturally employ all his cunning in efforts to conceal what a superior grey beast Shakespeare was perpetually making of himself. Now this is really the attitude of most modern realists towards Shakespeare's work, and it is useless to argue with them so long as dramatic authors and novelists continue to tell the world stories from their private lives under the impression that they are producing works of art. The only way to deal with these persons is to do what Mr. Fagan is doing at the Court Theatre, namely, to present Shakespeare without apology as naturally as possible, and with all his imperfections on his head. Results speak louder than a critical disquisition. Granted that the court scene is a tissue of absurdities. It is, nevertheless, much more exciting than a real trial at the Old Bailey. Granted that the caskets are ridiculous. They are, nevertheless, more intriguing than a real sweep-stake. As for those critics who tell us that these things are unworthy of a generation which has enjoyed the heart-searching realism of Mr. Galsworthy's criminal beating on the door of his cell, we can only say to them in the language of Old Bill: "If you know of a better 'ole, go to it."

THE ONE SHYLOCK

At the Court Theatre playgoers will see Shakespeare's "The Merchant of Venice." They will not uphold Mr. Fagan's apology for it, or hear his views about it, or be made to realize how difficult it was to produce, or discover that they have been invited to a first view of costumes and designs. They will also see Mr. Maurice Moscovitch playing Shylock as a Jew who lives in the play, and wants to be revenged on his enemy. They will not behold an object lesson for persecutors, the incarnation of an oppressed nationality, a study in Semitic psychology, or any of the wonderful inventions whereby actors and producers have endeavoured to remedy the deficiencies of the poet's text. Like everybody else in Mr. Fagan's company, Mr. Moscovitch is a part of the play. He does not extrude from it and overbalance it so that the rest of it seems merely a succession of interludes inserted to enable him to take a rest in his dressing-room. You are not to imagine from this that you do not notice, or that you will not remember Mr. Moscovitch. He is the one Shylock of modern times, whom no one will ever forget who has seen him. But you will remember him as a character in Shakespeare's "Merchant of Venice," not as an historical or racial portent, or as an histrionic *tour de force*. In a word, Mr. Moscovitch devotes his extraordinary technical ability and his undoubted genius for acting to playing a part in a comedy by Shakespeare in the belief that if only actors will speak what is set down for them, and suit the action to the word, the sublimer aspects of their enterprise may safely be left to the author himself.

The only respect in which Mr. Fagan has discernibly yielded to tradition is in his treatment of Portia. It is all the fault of that speech about the quality of mercy which has never been anything but strained since people forgot the



Lillie Charles



Foulsham and Banfield

In "The Kiss Call," the musical play in two acts at the Gaiety, Miss Evelyn Laye gives an attractive rendering of a distracted and distracting young wife. This English version, by Mr. Fred Thompson, of "Le Coup de Téléphone," has music by Mr. Ivan Caryll, and charming costumes designed by Signor Corelli

presumably rather lively young actor for whom Shakespeare created his more sprightly women. Portia, a little lady, impulsive, malicious, is much more of an imp than a Sibyl. But for theatrical purposes she is required to utter a few lines about mercy, which are not altogether true, and not particularly well put, and no actress that ever trod the stage in our time has been able to get over it. Our Portias invariably act from the first as though they had this speech continually on their minds just as our Hamlets invariably behave as though they were born primarily to utter "To be or not to be." It is not the fault of Miss Mary Grey. She is, indeed, commendably casual in her delivery of the gentle rain from heaven. She remains seated in her chair during the greater part of a ceremony in which the audience usually feels expected to rise from its stalls and stand at attention as when the National Anthem is played. But she has been unable to cast off the tradition of the great heiress wooed to slow music by a strange decree, though she knows (apart from Shakespeare's text, which is quite clear on the point) that heiresses are usually the last people in the world to be serious for two minutes together. Miss Grey thoroughly appreciates the fun of her part, but with ages of repression behind her rôle she does not dare to let herself go. It would do Portia worlds of good if



It is only the sweeping lines of her beautiful old-world cloak that makes Miss Gay Alden look quite so enchantingly demure. In lighter and less discreet moments she plays the part of a famous artist's model in the "Greenwich Village Follies," a cheerful production diverting New York

To Liverpool fell the happy chance of seeing Miss Iris Hoey in the dramatic version of Mr. Arnold Bennett's early book, "Sacred and Profane Love." Though so often and so delightfully connected with light comedy, in the part of Carlotta Peel, Miss Hoey showed her very singular powers as an emotional actress

her speech about mercy were ruthlessly cut for several generations. It would then be possible for our heroine to talk twice as fast, and behave ten times as irresponsibly. In these circumstances we should in time get somewhere near the Portia of the play.

"The Bird of Paradise" at the Lyric Theatre is a play about Hawaii, and it is clearly written by someone who knows something about that delectable island. The play is remarkable for the impossible strain it puts upon the players. We watch them wrestling with their difficulties as one watches the clever man who plays with thirteen plates and a billiard ball simultaneously. Having written a play like "The Bird of Paradise," a play in which most of the speeches and situations are dull where they should be exciting, and funny when they should be pulling the heartstrings, the author ought at once to have looked about him for the worldly-wisest producer he could secure. A competent producer might have done wonders with the play. There is material enough in all conscience. The story is adequate, and it is well based on a serious and intriguing theme. There is enough local colour to stock half a dozen plays. If some of the speeches were rewritten and others removed, if everything went twice as fast, if the baby-talk were adulterated, if the players were grouped and moved about

(Continued on page 104)



To be "artiste" to the tips of her toes as well as to the tips of her fingers is the privilege of Mlle. Thamara Swirskaya, who is dancing and playing the piano at the Coliseum. Her versatility allows great scope in the choice of subject and setting

THAMARA SWIRSKAYA SYMBOLIZES
EASTERN FABLE AND WESTERN
ART IN MUSIC AND DANCING



A very lovely and fantastic setting was arranged out of doors for the "Fête Chinoise," which was one of the interesting dances that she gave in America with great success. The stage setting symbolized the garden of the rich and the garden of the poor

SINGULARLY BEAUTIFUL SETTINGS
FOR CHINESE FANTASIES WHICH
FORM PART OF HER REPERTOIRE



In another pantomime dance called "La fleur empoisonnée," the dancer as Fatima, the bride of the mandarin, is buried in a bed of flowers

The picture on the left shows Swirskaya and her dancing partner at a dramatic moment in the same dance, which also has a gay Chinese setting

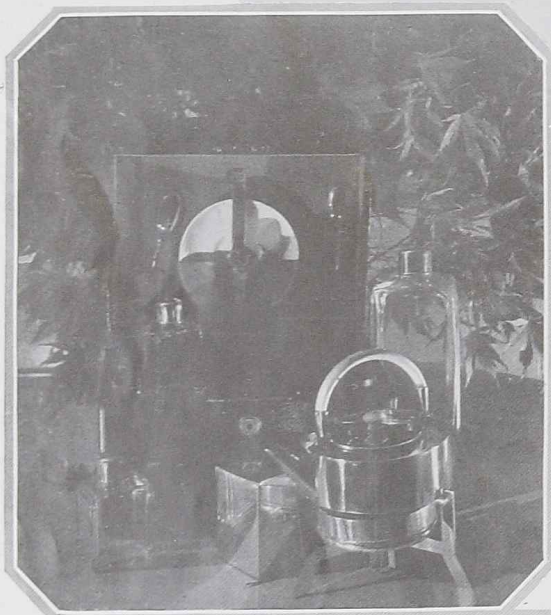


(Right) The dance story ends happily as such things should. In England Swirskaya interprets Chopin with the same attention to the setting

FINNIGAN



There would be no risk in exceeding the speed limit if every car carried a little feminine case of grey morocco artlessly lined in grey ribbed silk, with silver and ivory fittings of everything a woman needs for an alfresco toilet



DESIRABLE MOTOR AC-

CESSORIES PLAY THEIR

PART IN THE RECORD

OF A GOOD DAY'S RUN



A dark brown morocco tea-case, lined with brown suede and fitted with a nickel-plated service, suggests a cosy interlude in an afternoon's run, when sharp air has quickened the appetite



Forewarned is forearmed, and after a rush through the air the mirror in this case of light walnut wood, lined with fine long-grained morocco, will remind you of any little inconsistency in your appearance

Should the car sigh and settle down to an unearned rest, a brown hide tea-case lined with pegamoid and fitted with a nickel-plated tea-service just for two will rise cheerfully to the occasion

The well-chosen fittings of engine-turned silver will also play their indispensable part, and lest you spend too much time with the various brushes and bottles there is a little watch to mark the moments

ATTRACTIVE BLOUSES FOR

EXCEPTIONAL CHARM MARKS

EVERY OCCASION

THIS DELICATE LINGERIE



Well fitting and well made, these blouses would be a practical and charming finish to any tailor-made suit. The blouse on the left would be equally attractive in flesh-pink or white, or even in dark colours if it were made of heavy crêpe de Chine. The one on the right could be effectively carried out in white batiste tucked and trimmed with tiny pleatings

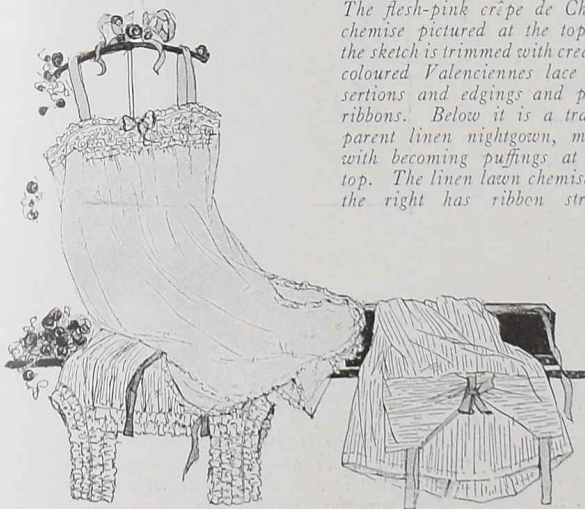


There is always a place for the simple blouse that is practical and becoming. This one is of striped white dimity with tiny pleatings of plain white material around the collar and cuffs

It is well to begin the day with the help of a little chiffon breakfast jacket, flesh-colour, orchid, or blue, trimmed with filmy lace and inconsequent tassels at every corner



A new feature of this Georgette crêpe blouse is the belt which comes down over the skirt. Frillings of material, short sleeves, and tiny pearl buttons are additional points much in its favour



The flesh-pink crêpe de Chine chemise pictured at the top of the sketch is trimmed with cream-coloured Valenciennes lace insertions and edgings and pink ribbons. Below it is a transparent linen nightgown, made with becoming puffings at the top. The linen lawn chemise at the right has ribbon straps

(Right) The hemstitched chemise in flesh-coloured crêpe de Chine hangs on the arm of a little lady in a white batiste nightgown, trimmed with delicate lace. For the rest, there is a white nainsook chemise, lace and net trimmed, and a net-trimmed sleeveless nightgown of soft white batiste



DRESSING ON A LIMITED INCOME

A DAY spent in the country will convince one that the war is over. Even the quietest and most exclusive golf club presents a festive scene whenever there are women about. For gay colours and lovely materials make up the smartest country clothes that have been seen since the war. The new country clothes presented for autumn and winter are extremely smart, yet they are very substantial as to material and practical as to line, and therefore commend themselves doubly to the woman who must consider expense in choosing her gowns. The skirts, which are short, may be made either in pleats or in circular fullness, but for the most part, they hang perfectly straight.

Homespun, tweeds, heavy cashmeres, as well as serge and wool and silk jersey, are the materials suggested for the country garments for autumn, and bright colours are no longer confined to hats, sweaters, and scarfs as in former seasons, but now characterize the whole costume. Shades of red and henna are very popular. Green in moss or okra shades is also good, but smartest and newest of all are the browns, not dark chocolate brown, but those shades in tobacco, ginger, maple-

After a Series of Sombre Autumns, Sports Clothes, Which,

Attract the Practical Feminine Mind by Unusual Excel-

lence of Line and Fabric, Enrich Themselves With Colour

white, black, and in colours. At present, it is having a successful season that will no doubt continue through the autumn and into the winter as well.

A fashion that has been very much favoured in Paris, and is sure of a warm reception in the world of clothes, is that of the knitted dress which very often takes the form of a

separate skirt with an overblouse or slip-on sweater effect. The entire garment is of knitted wool and is very smart, in spite of the fact that it is not altogether practical, because it pulls somewhat with the rough and ready wear that it must stand. Another disadvantage, too, is that it clings to the figure so closely that only the very slim wear it becomingly. The style, however, is a pretty one, and there is now a woollen material, made to resemble closely a knitted fabric, which may be bought by the yard and which makes up well in a sports suit or dress of this type. Plaid effects are especially good this year, now that pleats have come back and display the brightest of colours.

Sketched at the lower right on this page is a two-piece dress for country wear made of navy blue wool jersey. An underdress combining bright



A version of the sweater dress combines henna coloured cashmere with dove grey angora. Over a full, yet perfectly straight skirt is worn a slip-on sweater with black satin belt and angora bands. Henna coloured duvetyne makes a snug becoming Persian turban



Into a dove grey dress of silk tricolette fashioned on lines which are suitable for town as well as sports wear, are interwoven satin ribbons in blue or matching grey. Smart aeroplane wings trim a toque of dove grey felt

sugar, or the new marron, a rich golden brown with copper tints. A warm beige has been very much in evidence at the summer resorts. As one woman put it, "Don't go to the seaside unless you own a beige sweater and a marron-coloured chiffon veil!" This shade of beige will undoubtedly be worn through the autumn. A bright royal blue in wool jersey or flannel is also very pretty, and, used with black, will be extremely smart.

Regardless of price, the wool fabrics are holding first place in favour as the material for country clothes. The heavy silk tricolette and silk jersey that have been so much liked in Paris for seasons past for country, for sports, or for street wear, are made in all the wonderful autumn colourings now so fashionable, and have the light-reflecting quality which wool lacks which makes them peculiarly effective when used with wool in the one-piece dress for country wear. It comes in



Over a slip which combines bright blue jersey and navy blue jersey is worn a navy blue overblouse with short sleeves. The embroidery is done in bright blue wool, while a draped turban of bright blue velours is embroidered attractively in the darker shade



A reasonable mind could hardly expect more of one garment than is offered by this smartly straight-up-and-down model in navy blue gabardine, for it may serve as either coat or coat-dress. The navy blue duvetyne hat is embroidered in red.

blue jersey with the same material in navy blue forms a straight slip with circular fullness at the bottom. Over this is worn a very décolleté overblouse with short sleeves and a deep V at the front. The entire overblouse is stitched in bright blue wool, which also marks the bottom of the skirt. The combination is very pretty and extremely smart. A wide girdle sash which runs through two openings at either side of the waist-line, loops and crosses at the back. The gown would lose none of its chic if the sleeves were made a trifle longer, and perhaps this line would be more becoming and suitable as the weather grows colder. With this dress is worn a draped turban hat of bright blue velours embroidered across the front in a simple design carried out in navy blue wool. It is one of the many delightful ideas inspired by the small, close-fitting hat which is irresistibly appropriate to the sports outfit, or tailored suit, and which seems to have a very special affection for its wearer, so protective is it to her coiffure, and so considerate of her comfort.

A SMART SWEATER DRESS

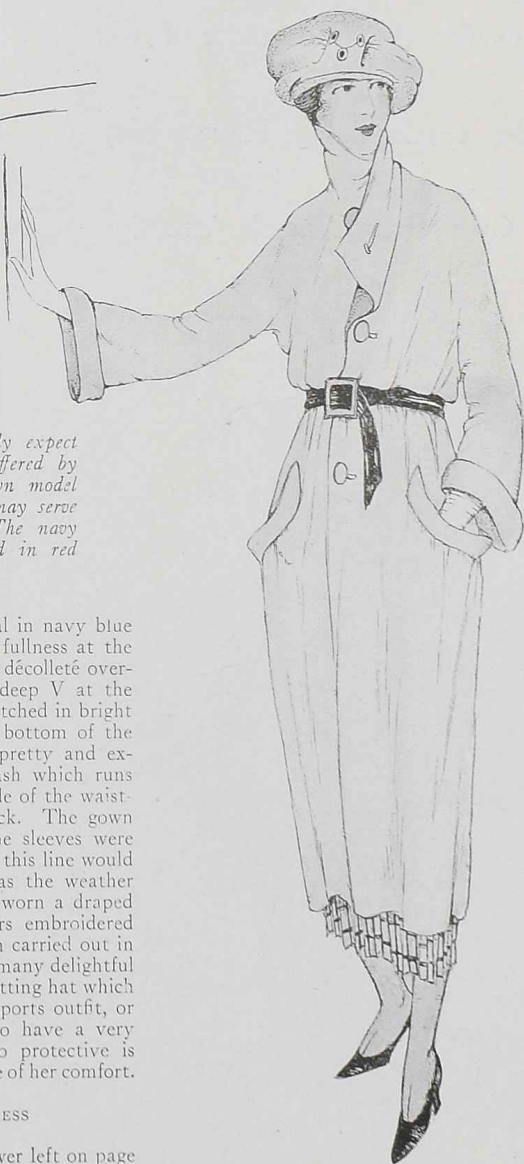
In the gown sketched at the lower left on page 84, henna coloured cashmere is combined with dove grey angora very effectively. This sweater dress features the new pleated skirt that is quite full, but hangs in perfectly straight lines to the favoured length. Over this is a slip-on sweater, resembling an overtunic, with a monk's collar and enough width to allow the head to slip through comfortably. The overtunic is held in place by draw-strings of black ribbon. Three-quarters sleeves are finished with a turn-back

cuff of the angora, while the bottom of the sweater is finished in the same fashion. A black satin sash runs through the front of the overblouse, tying into a large bow with ends at one side of the back. In the form of a Persian turban is a hat of henna coloured duvetyne, which fits the head closely enough to be perfectly satisfactory for motoring. A square-shaped patch is worked upon it in steel and red embroidery.

ONE-PIECE SPORTS FROCK

The one-piece country coat-dress which appears at the upper right on this page combines a fine brown velours with brown and beige checked velours. The dress itself is made in one piece, and, like a coat, crosses in front and fastens at one side with a narrow belt of the velours at the waist-line. An unusual coat-effect outlined in the brown and beige check forms the upper part of the dress, while brown velours makes the turn-over shawl collar. The three-quarters sleeves are wide at the bottom. Circular lines are used in the skirt, making this costume an excellent one for the country. A close-fitting turban is suggested in beige felt to harmonize with this costume.

In the middle of page 84 is shown a one-piece dress for the country, made of dove grey silk tricolette of a heavy quality. The lines are perfectly simple, and by no means too severe to be worn in town. The bodice is made in straight kimono fashion, with a high round neck-line and elbow sleeves, both of which are finished with bands of the tricolette. The skirt, which at the bottom is straight and quite slender, is very



To meet the many requirements of motoring and of general wear, olive green cravanette was fashioned on these graceful lines, lined with a soft wool material, and belted with patent leather. Whether the collar is closely buttoned up or laid back in wide revers, it looks equally well



For the one-piece wool frock which is essential at this time of year, brown velours has been combined with brown and beige checked velours in a coat-dress of smart and comfortable lines. A snug turban in beige felt would be an attractive addition

new and forms wide loops over either hip by a clever and unusual draping arrangement. The entire gown is run with narrow grosgrain ribbons which are threaded through loops of the material. Groups of these ribbons interweave the front of the bodice and the front of the skirt, mark the sleeves, and outline the loops at either side of the skirt. In either grey or in navy blue, these ribbons would add a delightful touch to the gown. To be worn with this dress, there is a small toque of grey felt trimmed across the front with small aeroplane wings in dove grey feathers.

FOR THE MOTOR TRIP

The motor coat sketched at the middle of this page is made of olive green cravanette cloth lined with a soft wool material and confined with a crushed belt of black patent leather. It would be very effective in plaid. The lines of the coat are very simple, and at the same time very smart. A standing collar buttons closely about the neck, or may be left open, forming wide revers. The skirt of the coat extends almost to the bottom of the dress skirt, and set-in pockets are finished with a narrow cuff of the material. At the wrist the wide sleeves are finished with a narrow turn-back cuff. There is not a line in this coat that is not easy and graceful, and it is a coat most adaptable to motoring and general wear. A draped turban in wool material would be effective and practical to wear with this model.

Very adaptable is the costume at the upper left on this page, for it may be either a coat or a coat-dress, as one prefers. It is suggested in a heavy quality of navy blue gabardine.



To keep her toes warm is the aim of these gay harlequin hose of wool. Blue and two shades of brown, 25s.; dark brown, purple pattern, 8s. 11d.; green, with blue lozenges, 8s. 11d.; grey, black, purple, and white, 17s. 6d.; in checks, grey and yellow, 17s. 6d.; others in grey and white, 15s. 9d.

SEEN IN THE SHOPS



Both smart and practical is a waterproof hat patterned in patent leather, 6½ gns. The white Shetland wool scarf comes in purple, and with long tassels, 45s. 6d. Woollen gloves in many colours have fleecy alpaca gauntlets. Price 57s. 6d.

No One Denies the Importance of Big Things, But Little Things Have a Way of Their Own that Compels Attention



Her floating veil of blue ninon adds a wayward charm to her toque of blue straw and blue ribbon, 4½ gns. The scarf, wound so lovingly about her throat, is of grey wool, striped in a chevron pattern with purples, and deeply fringed. 4 gns.

ALL the pleasure of life is made up of differences—such a difference, for instance, as exists between ease and poverty, the cure-bones of necessity, and a comfortable complexity of existence. There is all the difference in the world between a chassis provided with a body and the indispensable aids to a motoring life, a very "plain Jane" of a car, in fact, and one fitted with all the little things which add so much to both appearance and comfort. There is precisely the same difference between the motorist who stops short at bare essentials in attire and the one who makes it her business to acquire not any coat, jumper, or scarf, but the particular ones that suit best both her requirements and her type of beauty.

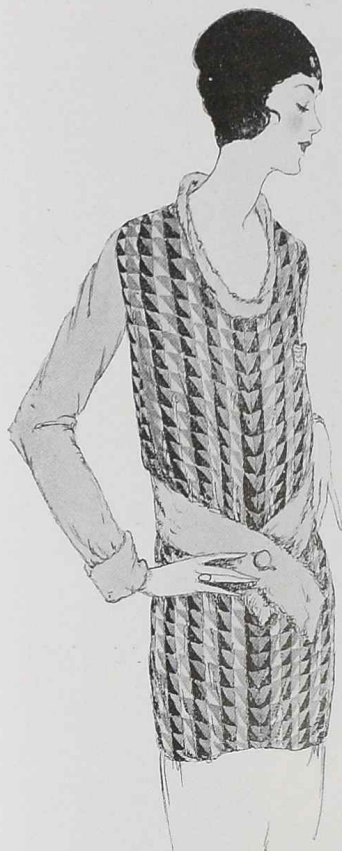
It is no disparagement to such solid advantages as a well-cut coat and a hat that makes other women pale with envy, to say that in the motoring outfit, as in many other things, accessories are often more important than the costume they complete. It is the accessories that impart

Winter winds may blow their hardest, if over a fitted cap of blue ribbon she wears a double scarf of soft fleecy wool patterned in grey and purple on a white ground, 5½ gns. The soft cashmere gloves have deep gauntlets checked in various colours on a ground of yellow, natural or wheat colour, 45s. 9d.

a note of gaiety and give the finishing touch. In fact, they play exactly the same part as little attentions and charming surprises in a love affair. Every woman of experience knows that a love affair without such garnishings is a dull affair, and so is a motoring costume shorn of its proper complement of woolly accessories.

CLEOPATRA'S NOSE

The stern moralist may regard as immaterial, and probably it will make no very vast difference a hundred years hence, what sleeve pattern and thickness of stocking one chooses to wear for a particular run in the country. Still, you never can tell, and the fate of an empire might conceivably hinge on the colour scheme of a pair of sports hose, as the history of Egypt and a good many other things as well, depended on the length of Cleopatra's nose. Be that as it may, the immediate importance of stockings is very great, particularly to the woman whose trim



Cheerful and comforting for chilly days, present and to come, is a slim woollen jumper in a semi-harlequin pattern of effective brown and blue triangles. The round collar, little patch pocket, and the loose buttoned belt are all of soft blue wool. Price 8 gns.

ankles they adorn. And apropos of stockings, there are ankles and ankles. It is just as well in selecting one's hosiery to make sure that colouring and pattern will not accentuate any defect. Camouflage is, of course, possible, and is sometimes practised with success, but it is a tricky business, and requires expert handling. Discretion is by far the better part for ankles unduly generous in circumference. But amongst all the charming stockings of wool, wool and silk, or silk, it should be easy for either motorist or sports-woman to find exactly what suits her best and contributes the right note to her colour scheme. From time immemorial there has been no more powerful weapon in the feminine armoury than a pretty pair of ankles, tastefully clad, and however independent the modern woman may be, she has not outgrown the use of her natural advantages. The day when people fondly wore open-worked and webby frivolities into the wilds or afflicted their ankles with unlovely coverings of coarse black wool is, fortunately, past. The sports stocking of the day is practical, warm, as befits the season, and a delight to the eye. Nothing can be smarter than the knitted sports stocking of heavy silk, or its companion in favour, the stocking of fine wool, or wool and silk.

GLOVES, JUMPERS AND SCARVES

The gloves most favoured by the smart motorist are the long, gauntleted, pull-on variety in cashmere or soft wool or heavy washleather.

Like the word flirtation, the jumper of the season admits of almost as many interpretations as you choose. It may be short or long, ribbed or plain,

(Continued on page 102)



Being both practical and of a lively disposition, this woollen jumper provided itself with pockets and an amusing colour-scheme. Stripes of white and brown vary the effect of green sleeves, green front panel and sash. The collar is green and white, 8½ gns.

Note—Addresses of the shops will be furnished on request, or the Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, Rolls House, Bream's Buildings, E.C.4



A blue quill gaily edges the brim of a coquettish and comfortable little hat of tango duetyn, 4 gns. To add weight and warmth to the argument comes a cape wrap of tobacco hopsack with a striped lining. Stripes of stitching run from neck to hem. 13½ gns.



Original and amusing is a frock of woollen material in large black and white checks. Large white buttons trim sleeves and side panels. The black patent leather belt is cut to show a black and white lining. A black bow fastens the collar. 12½ gns.

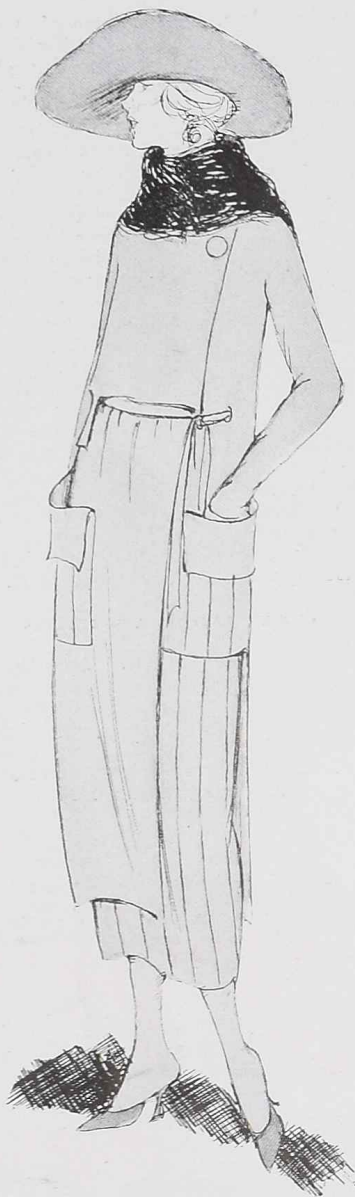


The seams of this wrap of heavy grey velours cloth are covered with ribbon ruches of a darker shade, 10½ gns. A touch of becoming brightness is added by the hat of sealing-wax red velours cloth, with silver binding. A cord draws up the brim. 3½ gns.

SOME OF THE NEW SUITS HAVE

GONE IN FOR POCKETS AND FUR,

AND SOMETIMES THE TWO ARE ONE



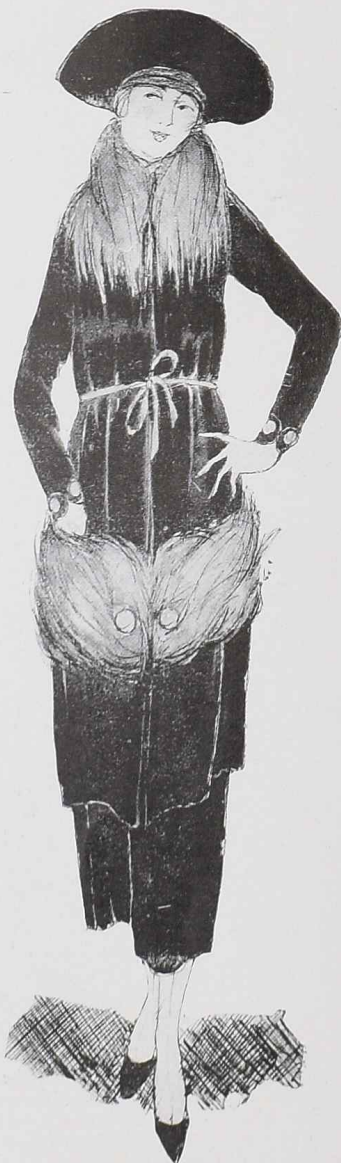
IN THE NEW TAILLEUR, THE INCLI-

NATIONS OF THE COATS SEEM TO

REACH AS FAR AS THE KNEE



Half measures, as adopted by a new autumn suit in taupe grey wool cloth, are not only better than none, but better than whole ones, for this smart long coat is belted in front only. Furthermore, the left side ends abruptly in a deep patch pocket corded, like the matching pocket and the skirt, in its own material, and having a deep cuff. The generous collar is of lynx fur



(Left) One never knows just where to expect a bodice with sash ends, for here it makes an unusually charming appearance in a suit of burgundy coloured duvetyn trimmed with taupe dyed squirrel fur. In contrast to the flat plain back, the two front semi-circular sections have fur pockets. The coat displays the length characteristic of its designer

(Right) Although the coat of this black duvetyn suit is a bit shorter at the back, it is still decidedly long, reaching below the knees, where the straightness of its line is emphasized by a skirt of narrow pleats. Lynx fur makes the snug deep turn-over collar and the large pockets which almost suggest a kangaroo fashion of generous pouches



FOUR PIQUANT MOODS

EXPRESSED IN AUTUMN HATS

True blue, but an arrant coquette for all that, is a tam-o'-shanter of sapphire blue velvet gathered into a sapphire blue ribbon band. The coquetry lies in the sapphire wing, like a parrot's bent tail, that stoops to caress and shade the fair wearer's cheek

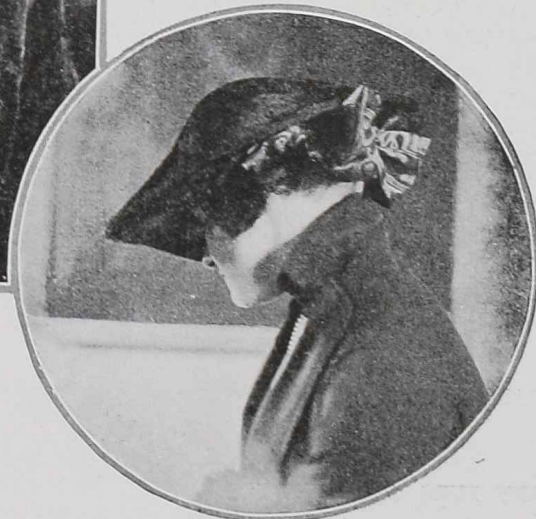
This tam-o'-shanter, being of a serious turn of mind, expresses itself in black, but surrenders at discretion to the gleam of a silver band just above the wearer's downcast eyes, and the sober grace of a floating black veil bordered with lace thrown back from the face

MODELS FROM ROSS

When love the highwayman courts adventure, who can resist the "stand and deliver!" of a black silk beaver hat redolent of the eighteenth century from the smartly upturned brim to the big bow of black moiré which appears dramatically at the back?



Most hats are content with a single brim, but this one, besides the black brim of convention, boasts another that hides the crown, also a piquant little veil which, falling from within the shape, masks the eyes with becoming mystery





An evening dress and cloak are unanimous in their choice of mauve velvet, of a delicious shade, and have the intuition to confine their trimmings to bands of parma violets in massed formation



That black and brown can combine to produce a really chic effect is proved by a suit of black velvet and dyed squirrel, the coppery colouring of which is repeated in the autumn tones of the toque



A charming dress and a cape with a beaver collar illustrate the many possibilities of brown velours de laine. Ostrich feathers may droop, but cannot be downhearted in such company



No woman's winter campaign can be entered upon without furs; victory is assured to the possessor of a kolinsky coat, which owes its beauty to form, and the clever arrangement of the fur



The perfect tailored suit has infinite discretion, and so it elects to appear as a long fur-trimmed coat, flaring below the new close waistline, and revealing only a few inches of its modest skirt

MADAME HAYWARD SHOWS

SMART FURS AND VELOURS

MATERIALS RICH AND SOFT

IN COLOUR AND TEXTURE

BRADLEY DISPLAYS MODERN

LINE IN SUMPTUOUS FURS

WINTER COATS FASHIONED IN

KOLINSKY, ERMINE AND MOLE



When the dahlias begin to flame in the shop-windows one's thoughts turn cosily to fur coats for the coming winter. The short coat on the left, in beaver, has a very original belt coming well below the waist-line, the result of which is as becoming as it is warm. The charming little hat is of parti-coloured ostrich, and curls ingratiatingly round the head. The coat of kolinsky, on the right, has an original collar and wide loose sleeves



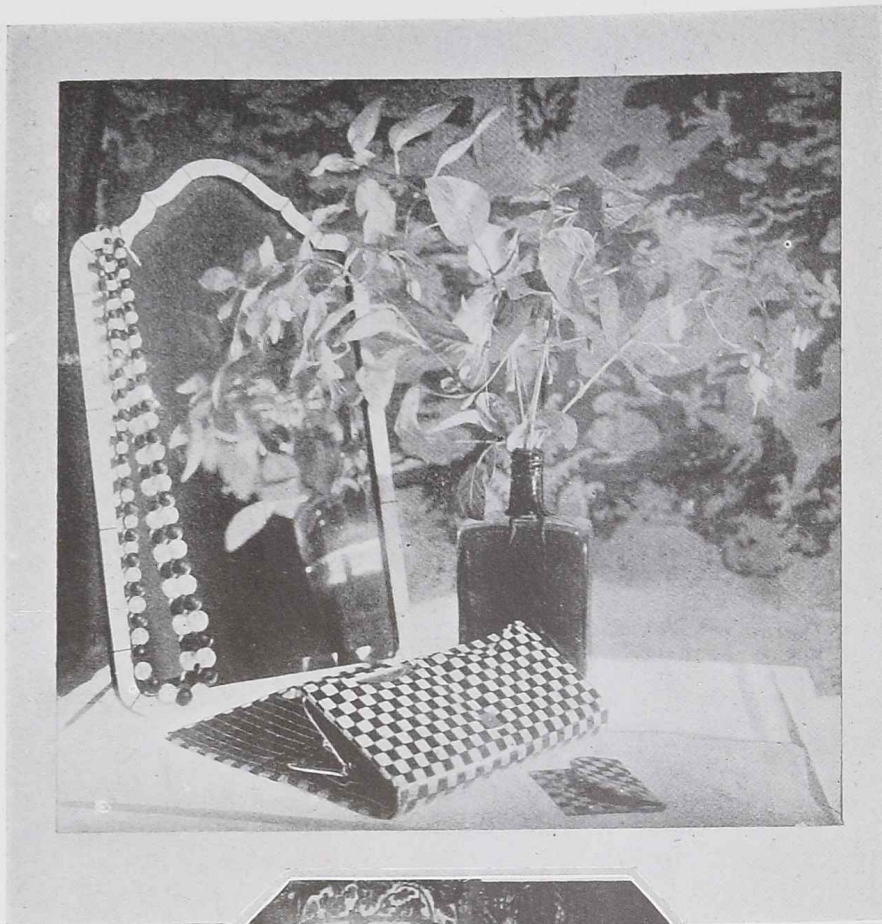
This dainty little Victorian lady might have stepped out of a Leech drawing, with her feathered hat curling about her ears, and her sumptuous cloak of ermine held together in front of her. Thus do we turn to our grandmothers' portraits for inspiration



Like a fairy princess, guarded against all ills, is the happy wearer of this delectable coat of kolinsky fur. One feels that in so soft and cosy a wrap she can defy any weather and all possibility of catching cold. The beauty of its line—an equally important matter—culminates in a graceful collar



Prepared for the keenest of cold winds this winter is the wearer of this all-enveloping coat of moleskin, with its huge collar of fox, out of which the face peeps like a delicate flower. The most charming indefinite pattern is given by the alternate placing of the skins



(Above) By accident or design, a check handbag finds itself in the flattering company of a mirror hung with a glittering necklace of crystal and jet. Lest these pretty things should weary of the repetition of their charms in black and white, what could be more enlivening than a vase of fuchsias riotous in form and colour

WRITING ACCESSORIES WHICH ACCORD

WITH RARE TREASURES OF THE PAST

The art of Madame Sévigné might well be recaptured by a letter-writer privileged to sit at a table equipped with orange-brown leather accessories, antique in appearance, and tooled in gold. A shiny red agate elephant, and weird, delightful shadows supply many inspiring notes of fantasy as well as decoration

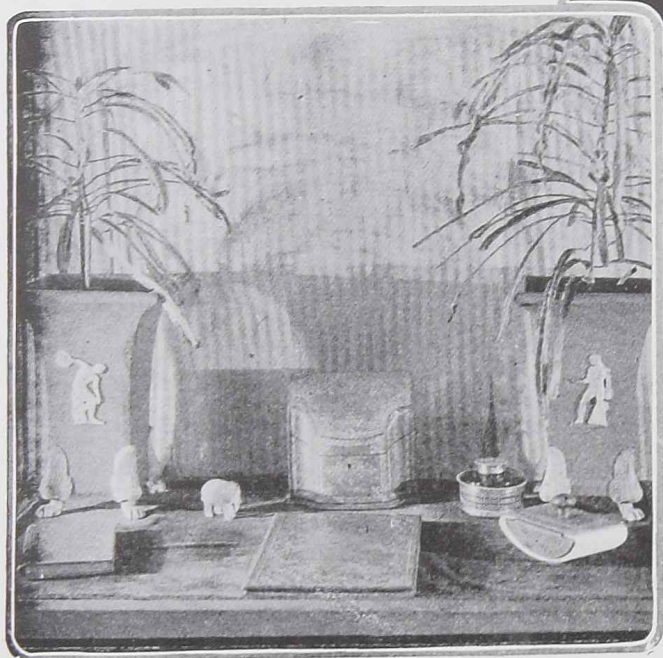


(Centre) Monkeys of blue china, shining orange where the light touches them, huddle confidentially together beneath the panoply of an orange silk shade, which sheds a vivid radiance on the three black-tipped orange feathers of the fan Madame laid down when she put exotic flowers in her favourite vase

GLOWING COLOUR CAPTURED AND HELD

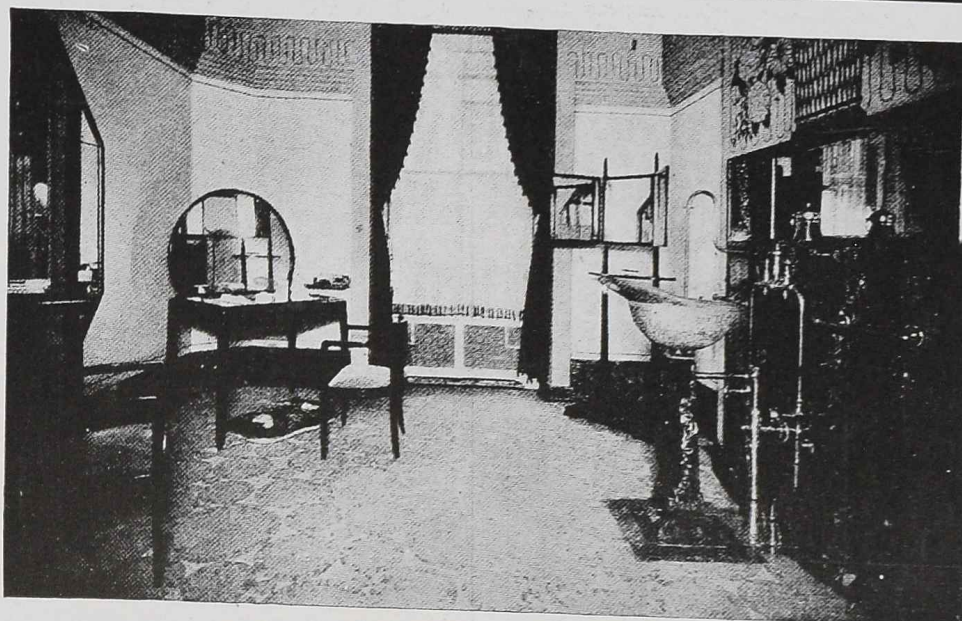
BY ORNAMENTS, MIRRORS, AND LAMPS

Empire in feeling and aerial in colouring is a writing-table arranged with a set of pale pigskin, simply decorated in darker brown, which confronts with perfect savoir-faire the gilded stateliness of Empire ornaments, and ministers to modern requirements without offending the eye when placed beside inherited treasures



ACCESSORIES
FROM
VICKERY





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Approuvée par l'Académie de Médecine.

Composée exclusivement de substances végétales ; ne contient ni bismuth, ni oxyde de zinc, qui altèrent le velouté de la peau et la rident en peu de temps. Elle constitue, au contraire, un anti-rides puissant car elle nourrit l'épiderme, le reconstitue peu à peu et fait rapidement disparaître les boutons, les gerçures, le hâle et toutes les impuretés de la peau.



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de la
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Extrait de pétrole : nourrit les cneux, les rend souples et brillants sans les graisser. Conserve à la chevelure tout son soyeux, facilite la coiffure et les ondulations. Remède excellent contre les pellicules et toutes les impuretés du cuir chevelu. Produit inaltérable, se conserve indéfiniment.



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Poudre composée exclusivement de fleur extra, garantie exempte de toute substance nocive : bismuth, oxyde de zinc, etc.

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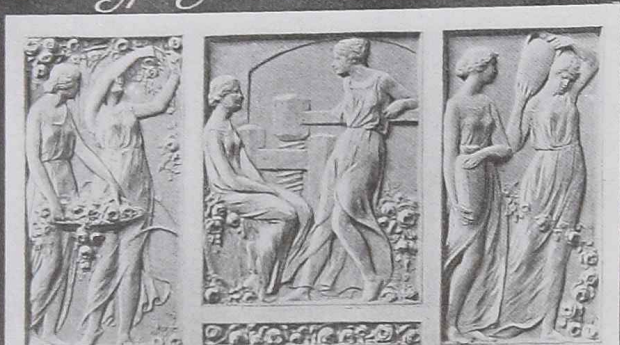
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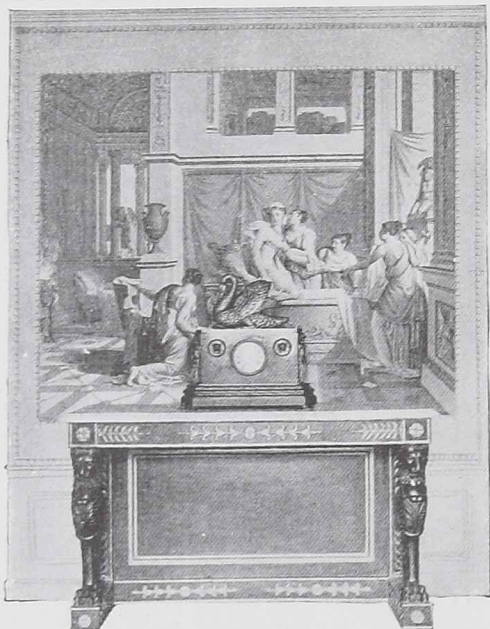
(Continued from page 56)

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organdie which would be ideal to wear on a day when melancholy thoughts drive us to re-read "La Princesse de Clèves." One can find gowns at Poiret's for every hour and every emotion of a woman's life, hours in which she feels herself now Corinne, now Madame de Maintenon, and again, Marie Leczyńska, Mimi Pinson, or Mélisande. A man of courage, Poiret has dared this season to include among his mannequins a young woman of ample proportions, a woman, in fact, who has a figure; and I found it very amusing to hear him say to some of his clients, "Here is something for you who are not thin; this is what you should wear." Is this, perhaps, the method by which large women may be persuaded to give up dressing like schoolgirls?

Poiret's most characteristic details this season are found in his collars and his jackets; the one gigantic, folded, refolded, pleated, draped, utterly unexpected in line, and the other showing lines of revolutionary novelty. Many of the latter are pleated in those "stuffed" pleats found on the pourpoints of Charles VII or Charles Martel, with uneven coat-skirts and often with narrow shoulder-lines. There is often a soft belt tied at the side, and sometimes, there is a capuchon collar in the back, which recalls that of "Prevost des Marchands." There is a model called "Marocain," sketched on page 49, which is made of heavy bure in a dull brown, a material which one sees usually only under tropical skies, and which is embroidered and ornamented with coloured silks and little pompons here and there, exactly like the gandourahs which are worn in Morocco. This frock has a belt made of a metal like gold, and is a real invention with its little chemisette of écarlat batiste. It is worn with a great cape, like the cloak of an Arab, of the same material ornamented in the same way.

The model "Cardinal" sketched on the same page, is one of those which shows a new form of jacket. It is of blue serge, closed on the shoulder, and the coat is laid in regular stiffened pleats back and front which are like those of the drawings of the time of Jeanne d'Arc. The collar presents another interesting detail. It is made of embroidery in a cashmere pattern done in narrow brick-coloured soutache and edged with a woollen fringe of the same colour and a row of tube-shaped gilt beads with two lines of black and white beads set above them. The third model, called "Shakespeare," is full of interest with its immense pleated sleeves added to the simplest of frocks of black serge, and its great collar and cuffs of red soutache embroidery on an écarlat ground bordered with écarlat lace.

MARTIAL ET ARMAND'S COLLECTION

Not only does the variety of models surprise us each season, but even more the variety of detail, which one might well call infinite.

Each year, Madame Vallet shows several themes, on which she plays in many variations. This year, she favours leather, either patent or plain, but always as soft as velvet. This kid she knots into belts as one ties a ribbon around a simple frock of chiffon or foulard; she also uses it as incrustations on gowns of cloth and taffeta; in fact, in many of her models, it is kid which plays the principal rôle as trimming.

The second theme of Madame Vallet is her gown which one might call "the gown with fins." It is difficult to name otherwise these skirts which are relatively narrow, following the lines of the

body and ornamented at each side over the hips with sections of material completely separated and moving with each movement of the body, like the fins of a fish.

The third theme is the gown entirely of kid, either pink, white, grey, or taupe. For example, "Courtoisie" is a long redingote of white kid embroidered with tiny jet beads and bordered with white bands of mongolian goat. This is a model which will certainly make a sensation, as well as another, called "Babette," entirely of pink kid, bordered and buttoned with beaver.

"Cénacle," sketched on page 56, with its skirt of perforated white kid, is a third example. These original models are extremely successful. "Cénacle" is a dress of white crêpe Georgette combined with white kid; the skirt is cut into points outlined with gold. The kid skirt is like an apron, very full, and is a real novelty. Another innovation is shown in the gown "Riquette," sketched on page 53, in which tiny coloured beads are used to make Scotch plaid on black serge. One finds pockets of supple black kid, which also appears at the hem of the skirt.

Patent leather has been used in incrustations on the coat-dress called "Mameluk," sketched on page 53, which is of veloutine in a brick red, the material cut in a pattern to show the leather underneath.

On a dress of black satin, the hip drapery is sometimes in the form of two gathered ruffles of gold or coloured brocade. On other gowns, the skirt is draped across to one side, falling in a gathered frill like a cascade.

Madame Vallet pays particular attention to collars. Some of them are enormous, forming capes or crossed scarfs. On some suits there are gilets of moufflon or kid which are made with high collars, sometimes buttoned at the side and sometimes opened down the front in two points allowing a glimpse of pleated lawn and a narrow black cravat between their points. We find these collars pleated like Pierrot's, worn with many jacket suits and tied with black ties.

Madame Vallet shows in some of her afternoon models a cut which is extremely new. In the gown called "Crillon," for example, it would be impossible to find a gown which is simpler and yet more typical. The cut is flat, back and front, and the hips are accentuated by two circular pieces. This same cut is shown in the gown called "Sylvia," on page 55, with its long tight sleeves and its back of dark blue cloth, as plain as a redingote in striking contrast to the long coat fronts of brocade bordered with fur. Particular attention is due to the description of this model because the cut is so new. First, on account of its flat back which has no trimming at all, and second, on account of the full circular front of brocade in a pattern of natural coloured foliage.

The collar is of high Medici cut, edged inside with lingerie frills. The belt gives an unexpected note, for it is of magenta crêpe de Chine tied at the side and fringed with jet.

Martial et Armand favour luxury for evening garments in using brocade, lamés, and embroidered satin. Sometimes, tiny gold beads are used to embroider a tissue, giving the effect of brocade. An idea of the house, showing their care of detail, is to veil the shoulders of a décolleté gown with a scarf in very varied forms, quite separate from the gown, but forming an integral part of the toilet. Dance frocks are short and simple and very charming, most of the made of rather

(Continued on page 96)



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PARIS STATES ITS TERMS

(Continued from page 94)

heavier materials with draped skirts. Lamé and peau de soie for the skirts, with a corsage of tulle or gold net, which gives the impression of being almost no corsage at all, are used for these gowns.

Madame Vallet has shown astonishing art in the way of working with fur. She has coats of taupe all worked in regular circular pleats which are triumphs of suppleness. Her big fichu of ermine lined with gold and edged with tails with very wide long sleeves will make a charming wrap to wear with an evening gown at dinner when one passes from the dining-room to the different temperature of the salon. It is not only the dressmaking art which is interesting at Martial et Armand's, but the constant attention to everything which can make a pretty woman look still prettier.

AS SHOWN BY BEER

It is with his excellent tailleurs and his magnificent evening dresses that Monsieur Alex, the young designer of the Maison Beer, scores his greatest success. The former have mostly three-quarters length coats, restrained in line, with some accentuation of the hips, moderately short, moderately wide skirts, and very interesting blouses. Fur is used in some cases, for example in a suit called "Penguin," which is in Oxford grey with a grey squirrel vest and small collar, but there are no longer those unrelated patches of fur which distinguished French suits a few years ago and of which we are justly tired. "Castiglione" is a suit of chamois duvetyn with a three-quarters length coat in which the width at the sides is marked by long narrow lines of mole.

A novelty in suits is a sort of mantle with vague lines and wide sleeves of dull brown duvetyn and a collar of kolinsky, which is worn over a dress of the same duvetyn, embroidered in blue to match the lining of the mantle. This combination is called "Premier Froid" and is exceedingly practical, as the coat may easily be worn with other things. There is a most attractive suit of dark blue velvet with a blouse of white kid with dull orange embroidery and revers; and there are severe tailleurs of blue serge with flatly handled black tailored braid as their only trimming. In contrast to these is a little suit, called "Charlot," of brown cheviot in heavy quality, cut with a short mannish jacket with a high collar open in front which is all faced and piped with tan duvetyn which looks like leather.

There are handsome mantles of satin or cloth trimmed with fur, and a coat of heavy brown silk jersey, lined with matching duvetyn and collared with kolinsky, which is an unusual combination of materials. Very wearable little frocks are included in the collection. I particularly liked "Abbé Galant," a black velvet coat-dress combined with white cloth in an interesting fashion and a big Medici collar, also "7 Place Vendôme"—the address of the house of Beer—a delightful frock of blue serge combined with very wide black silk braid, a revived trimming which several of the houses are using.

The favoured combination of coat and dress, instead of a jacket suit with a blouse, is shown at Beer's. An un-

usual suit called "Frileuse," sketched on page 56, consists of a finger-tip length, wide, almost square jacket of fluffy white moufflon with a wide band of striking black embroidery around the hem, and a deep rounded empiement of Hudson seal set into the back, with a collar which recalls the "parka" of the Eskimo. This effective coat is worn over a gown of black and white velvet, the skirt of the black and the top of the white. Many of the daytime gowns are quite high at the back, with a slightly detached standing collar effect, cut in one with the back of the bodice and forming a background for the slender column of a pretty throat. There are still some short sleeves, but more long ones are to be seen in this collection, as in many others.

More attention is devoted by this house to street costumes and wraps than to afternoon gowns. I should mention, however, an effective afternoon gown, called "Diane," of black satin combined with Chantilly, draped up in the front and held by a crescent of diamonds which give the gown its name. Chantilly, by the way, has lived up to all expectations of its modishness, and there is hardly a house which does not use it in quantities.

The eighteenth-century pannier vies with the hoop of the Velazquez portraits for pre-eminence in evening gowns, which are magnificent, with a note of stately elegance which has been absent for a long time from the mode. Many of these gowns are of heavy silks, very bouffant at the hips, short in front of the skirt, and trained at the back, sleeveless, and décolleté to the waist at the back. A sumptuous creation is named "Sapho," and when the mannequin enters, waving her large black fan, there is a gasp of admiration from the most blasé spectator. The gown is immensely wide at the hips with side panniers of black velvet striped with silver. The rest of the skirt, and the tightly wrapped bodice are of heavy silver cloth. I say bodice, but the entire back consists of a narrow belt and two shoulder-straps of diamanté and jet, almost as elaborate as jewellery. "Lumineuse" is a gown on Greek lines, all made of sparkling beads hanging in short fringes, with a skirt very short in front and a long thin double train dragging on the floor behind. "La Paix" is a stately gown of white and silver lace, "Les Joyaux," a magnificent combination of silver broché and black velvet.

Black and white is a combination which appeals to Monsieur Alex very favourably, and black and grey is another. "Nocturne" is the name he gives to a charming evening wrap of black combined with grey velvet, cut like the mantles of the Knights of Malta and embroidered in small brilliant stones in the form of great vague flowers. In contrast to the sumptuous gowns are young girls' frocks, frankly eighteenth-century, in charming colours. A particularly likeable one was called "Rosaire," and composed of a bodice of turquoise velvet with a skirt of velvet broché flowers on chiffon and a belt of crushed pink roses. These flowery belts have been revived by several of the great houses, and are a charming fashion for a pretty slender-waisted girl.

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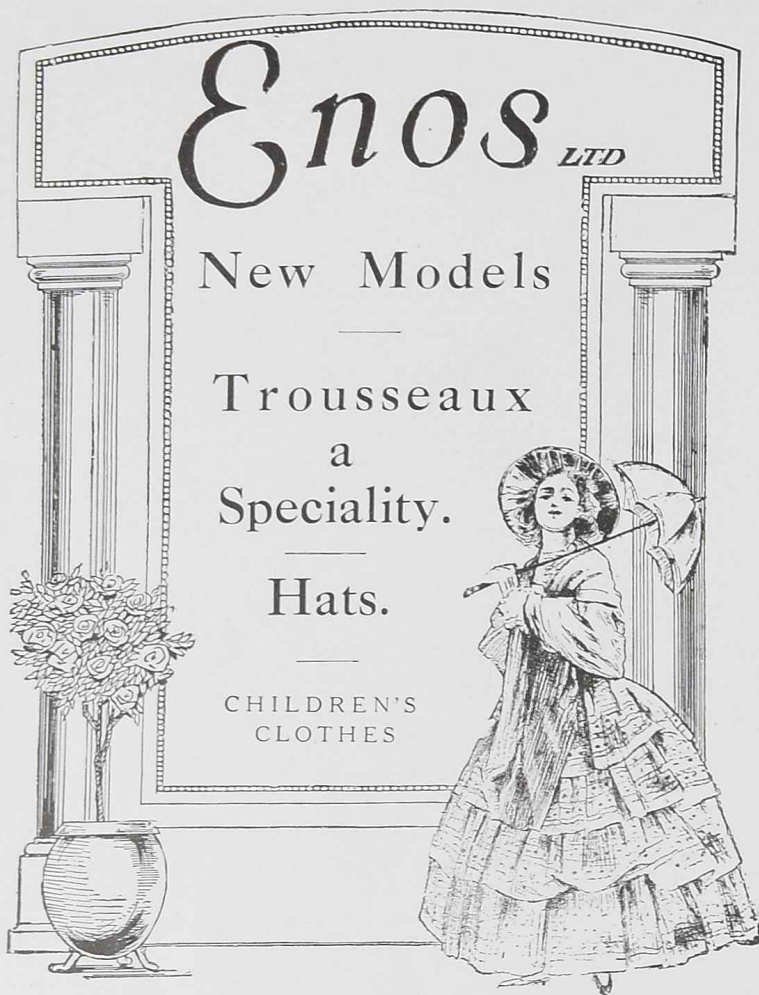


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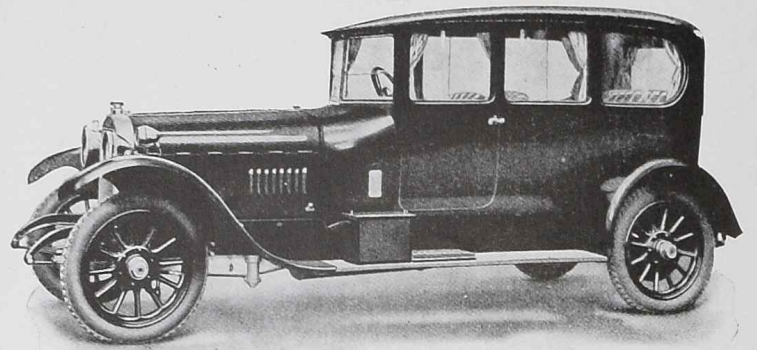
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WHEELS OF FORTUNE

(Continued from page 77)

could make an average speed of twenty-three or twenty-four miles an hour upon most of our "tens," and that was enough for many of us.

In the world of the big car there were some famous things in 1914—all, happily, still famous among us. Justly honoured were the names of Rolls-Royce, Wolseley, Daimler, Austin, Napier, Vauxhall, Sunbeam, and many others; while from France there came the Rochet-Schneider, the Panhard, the Delaunay, the Mors, and rivals that had won fame among us. For these we paid varying sums from six hundred to fifteen hundred pounds, but it was rare at that time to hear even of a completed car which cost two thousand pounds, and a purchaser who could not get of the best for a little more than a thousand did not know how to go about it. All of which shows in the motor world, at any rate, that the more we change the less is it *même chose*.

THE EXPERIMENTAL STAGE

These were the things we went to Olympia to see in the year 1914, and have gone again to see in 1919. Just as in normal times, so a month ago did the more enterprising whet their appetites in Paris, and there try to discover that overwhelming novelty which we had been promised while Armageddon reigned. To say that what our motor people have done since the Armistice is, on the whole, disappointing, might, perhaps, be less than just to them; but it would be difficult to maintain that any considerable percentage of their promises has been fulfilled. True, some of our greatest makers are very busy, and it is openly said that they have sold recently more cars in Paris than in London, but the French themselves are largely in an experimental stage, and their trees are rather in the bud than bearing.

Standardization, of course, we hear a

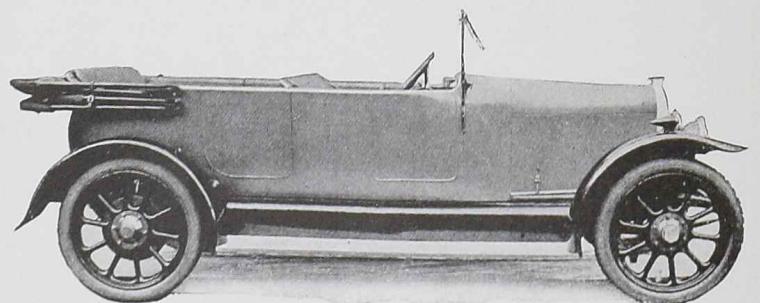
lot about, and the new little car, the Citroën, is greatly discussed, chiefly because it is an attempt at a home-made Ford for the benefit of the French people. This little carriage is not likely to interest us here overmuch, since we have so many good small cars of our own; but it certainly must make our manufacturers ask themselves questions, particularly when they are trying to sell us for five hundred pounds ten-horse-power carriages which used to cost two hundred. Nor should our own people forget that daintiness of body-work characterizes so many of the little French cars and makes such a sure appeal to women. The French, truly, have no love for the "all blacks" of America, and never will they become merely utilitarian where their pleasures are concerned.

WOMEN DRIVERS

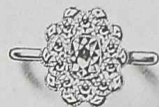
This reflection suggests others. How far has the motor manufacturer of the day recognized the fact that the war was revolutionary? There were, admittedly, women drivers before Armageddon came, but they were relatively few. Now, perhaps, they really threaten to outnumber the men at some date not far distant. For woman, with her enforced leisure, has far more opportunities to drive than the mere man who goes to his office every day. We have but to recall what happened in the days of the old horse-carriage to emphasize the truth of this. A man used his carriage to drive to the town or city sometimes, but more frequently he went by train. It was the wife or daughter who took it out every day, and wound up by demanding it at all hours of the night to bring her home from the dinner or the dance.

Nowadays, both wives and daughters have discovered the charm of motor-driving, and many of them drove regu-

(Continued on page 100)



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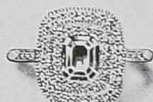
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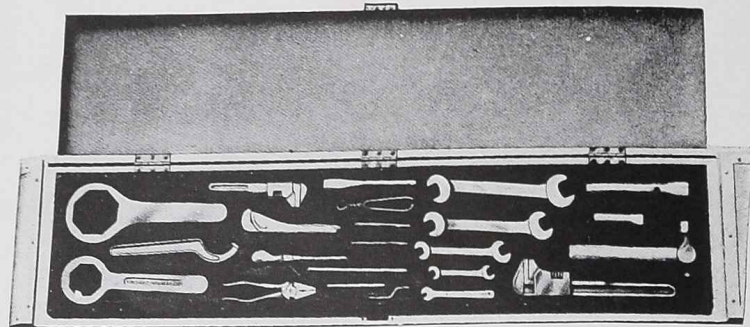


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WHEELS OF FORTUNE

(Continued from page 98)

larly through the war. Numberless "red hats," who could snatch but five hours for lunch, were carted about by pretty girls, who took the whole thing as though it were a picnic, and often attained a proficiency which many a man might envy. Returned to civil life, these girls are going to the shows and asking what the manufacturer is doing for them. Has he thought about them, has he recognized how many women will be among his customers in the days to come? The catalogues so far do not convince us that this is so. It is left to the maker of the side-car to demonstrate his knowledge of the situation, and to cater for it.

Somebody has said that a really shrewd business man would produce at this time a car designed chiefly for woman's use. There would be no need to adopt any particular engine for the purpose, but the mechanism would have to be fool-proof, the lubrication to be largely automatic, and the rims to be easily changeable. Rather in the little things should we discover the discerning mind: in the finish and artistry of the body-work, in the adaptability of the driver's seat, the avoidance of clumsiness, the lightness of touch demanded—in clutch, and pedals, and brakes, here would be the maker's opportunity. For the rest, he might assure himself that women's tastes are by no means wholly feminine, that she has no dread of a high-powered engine—indeed, that she often prefers it when her experience justifies her confidence. Almost universal is the testimony to her courage and her skill when she drove official cars in the strenuous days, nor did we hear that she lacked that prudence with which she is so seldom credited.

COMPLEX ELABORATIONS

All this being so, it is not a little surprising that no maker has come forward to say "Here is the woman's car." No doubt at Olympia the finger can be pointed at a hundred cars women might drive, and the end of the year certainly witnesses many experiments. As in Paris, so here at home; the air-engine is before the designer's eyes, and he thinks of eight and twelve cylinders cheerfully as though numbers were demanded by the public. This elaboration is not confined to high-powered vehicles, but even to the "tiny tots," which are so popular with people of moderate means. Whether such experiments are justified time alone will show, but it is difficult to say off-hand how such midgets as the Singer and others can be bettered by any mere complexity, and it is to the maker's credit that they do not seek so to better them. In France, on the contrary, all is for the extravagance of multiplication, and quite small cars, such as the Landseer, are fitted with

twelve cylinders, and nothing said about their maintenance. Here meanwhile, many of us still think that a well-built four-cylindered engine cannot be beaten for a little car, and if the makers do but give us as good as they used to give, we shall be satisfied.

DISQUIETING RUMOURS

At this point, unfortunately, we come up against the rumours. It would be mischievous to mention names, but certain people are saying that certain new cars are very disappointing, and one critic has been rude enough to describe them as "tin." This may or may not be just, but undoubtedly there are grave complaints, and we have heard at a dinner-table an account of a twelve-horse-power car of ancient fame which is far from flattering. Should more reports of the kind be circulated they must inevitably be to the advantage of the American competitor, and it behoves our own people to take heed and only put upon the market chassis which are worthy of their reputation.

Olympia, however, is not properly the scene of complaint, and it is a pleasure to turn to greater matters. One thing the Show will emphasize, and it is this: that in the matter of princely cars we are happily still without rival. The resplendent Rolls, the wonderful Wolseley, the dignified Daimler, the speedy Sunbeam, the admirable Austin—these and many another go to maintain a prestige which the evil years have not dimmed. Paris may point with just pride to her Panhards and Delaunays, her Renaults and her Peugeots, but for completeness of detail, for sheer beauty, and for perfection of running, it is clear that we can hold our own against the world. Not a week ago we were privileged to ride in a magnificent Rolls-Royce, built for a South American magnate, but, fortunately, purchased by one of our most distinguished public men. A more perfect carriage is not to be imagined. Painted a deep shade of blue, the limousine is mainly of glass, the windows spacious, the cushions deep. Every kind of instrument is to be discovered, not only in the panel before the driver, but duplicated in the tonneau behind. Clocks, barometers, thermometers—their silver sets off the pale grey of the upholstery and the elegance of the mahogany into which they are set. There is a luggage rack behind, and electric lamps are found abundantly in roof and angles, and behind the idler who does not want to wait, but is determined to see. Such a carriage as this expresses the last word in the art, both of the designer and the coach-builder. It, at any rate, need not fear American competition.

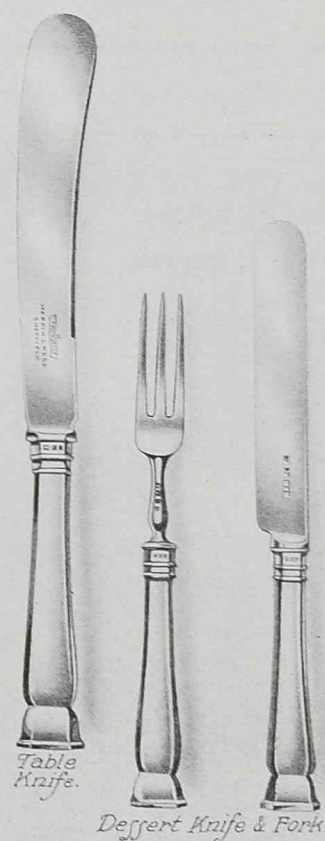
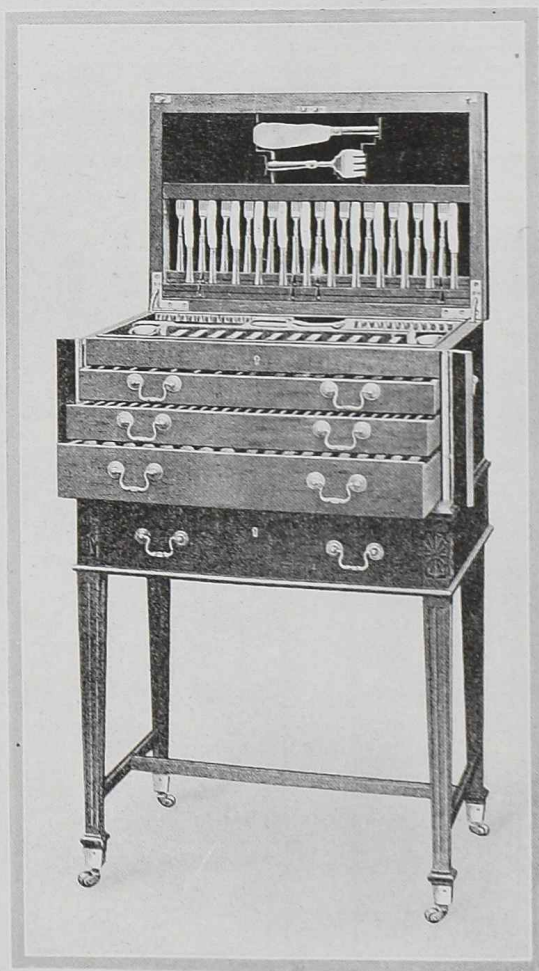
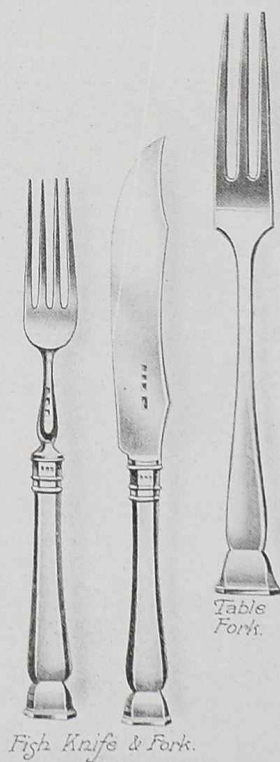
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Here is a costume which may be readily adapted to the need of the moment. You may choose a white top with serge trousers—use knickers for nursery or garden, and real sailor trousers for town wear.

When you buy a Rowe outfit you can obtain "spare parts" from any Rowe agent—with a definite certainty of fit and match. Every component piece is standardized and sold at a fixed price.



Rowe
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78 High Street, Gosport.



This white knitted jumper trimmed itself with blue stripes, and put a blue stripe or two on its collar, but it kept its sash and pockets white, 8 gns.

SEEN IN THE SHOPS

(Continued from page 87)

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DESIGNED and made in our own Workrooms, under the supervision of highly skilled fitters. Taking into consideration the cut, finish, and quality of the materials used, the prices of these coats will be found exceptionally moderate.

ATTRACTIVE COAT in fine quality Tweed, cut on well-tailored lines with Pockets and Ccny Scarf finished with fringed ends of own material. In a good range of colours. Sizes from 24 inches to 36 inches.

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finished with plain bands or crocheted lace in the same silk or wool of which it is made. An eminently comfortable and adaptable garment, and one that no woman, be she a motorist or not, can afford to neglect. So agreeable is the disposition of the jumper that it is equally pleased or pleasing whether you wear it blushing unseen under your top-coat or, on warm days, exposed to the public eye, only kept in countenance by its attendant scarf.

THE BOLDER SPIRIT LIES IN THE SCARF

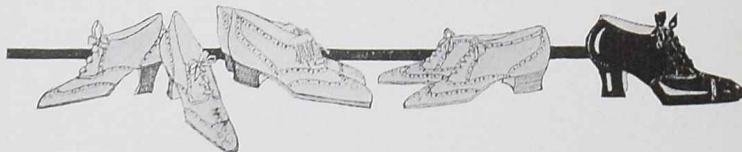
Of the two the scarf is the bolder spirit for, scorning concealment, it not infrequently drapes itself about the shoulders of even the haughtiest top-coat. Also it has long since outgrown its modest dimensions of former years, and unfolds a length and breadth comparable to that of the Highlander's plaid. Any self-respecting scarf of the present season's vintage would think it mere child's play to entangle two persons in its sheltering folds. Specimens of the narrower variety still exist, however, and these are chiefly inclined to entwine lovingly about the neck of the wearer.

But the newest and smartest way for a scarf to behave is to lie closely upon the

chest, cross its ends at the back, and bringing them once more to the front, achieve security by means of a large gold safety-pin. These soft woollen scarves are surprisingly warm, and have this advantage over fur, that an unexpected drenching does not spoil them, and also that they may be worn equally well under or over a coat. As a supplement to the jumper, they are invaluable and, in the scheme of colouring chosen by the smart motorist, divide the honours with the knitted hat, the jumper, and the stockings. The most charming combination of tones can now be had, and the becoming softness of wool, including all the modern varieties of wool, lends itself warmly to the fresh and subtle colours that are everywhere temptingly displayed.

THE SECRET OF SUCCESSFUL DRESSING

Stripes, too, play an important part, and by a well-chosen contrast of background provide original and personal touches. The whole effect of a costume can be altered as frequently as one chooses by varying these useful accessories, and in them lies half the secret of successful dressing for motoring and country life.



Shoes show a lengthening tendency, and the long slim lines of a pair of black golf shoes are very smart, £4 10s.; brown leather golfing brogues, 75s.; grey suede brogues with fringed tongues, 84s.; grey suede shoes with moderate heels, 84s.

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Florida Coast
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the Gulf

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CAROLINE CHOOSES HER CAR

(Continued from page 69)

beginning to fear I should never dare go out in anything younger than a victoria. But I've lost two stone since I began my cure—Oh, just the old-fashioned one of a glass of hot water in place of meals, and half a grape-fruit in the morning to keep up one's strength—and this car, though it takes care of the wide hip-line beautifully, makes me look positively pre-Adamite. I mean pre-Raphaelite? Oh, well, perhaps I do, though I can't see the difference. Anyway, I can just lie back in it in lovely curves and feel that I am looking graceful and romantic beyond words, and that every woman who sees me is simply filled with malice, hatred, and envy. Yes, isn't it a delightful sensation?

Of course, I'd love you to drive out with me, my dear. But do you think you've got just the carriage, the shoulders, perhaps, to be quite happy in effect? One has to have such an enormous amount of grace and distinction to look well in a really magnificent car. Don't you think so? But even if my car doesn't suit you, I'm sure John's would—of course, he bought one for himself—and he'd adore taking you out. His is quite different from mine; not nearly so smart; in fact, rather horrid. Lean, dark, determined, and powerful—looks exactly like the villain in one of those American crooks plays. Among other tiresome things is "transverse rear springing," or something. I told John that if a car is going to do any springing, it seemed to me it had better be in front where one can see what is happening. What did he say? He didn't say anything. He never does. I think a husband who doesn't say anything when his wife expresses an intelligent opinion makes marriage the most maddening affair, don't you? And it's got the most blood-freezing hooter! One blast is enough to start people climbing trees for miles. Mine, now, is simply a lovely, dreamy arpeggio from De

Bussy's *La Cathedrale Engloutie*. John says it's the population that will be englutie if it doesn't get any more warning than that. But John is so unsympathetic. He talks about my sailing down Piccadilly like a snobbish Calliope giving an imitation of the Queen's Hall orchestra; says I'll have to pay my own fines, etc. It's a hundred pounds for nipping a man, I think, and ten for a child—or is it just the other way about?

But I don't care. I'm perfectly happy, which is the main thing in life, isn't it?—Why, of course I told you the name of my car, straight off. I didn't? Are you sure? Well, it's a—it's a—Dear me, I'm afraid I don't know. I was so fascinated by its wonderfully romantic appearance, that I couldn't think of anything else. Anyway, Sally Drybury says it's so gorgeous, so utterly sybaritic, it should be called the "Montespan."—I beg pardon? With the fashions what they are to-day, no woman wants a "Hannah More?" No, I suppose not. But who was Hannah? Any relation to the Mac-Menzie-Mores? We met them up north this autumn; they were rather the goey sort, I thought.

But good-bye. I've got a hairdresser coming to me at six. I'm trying a new tint.—Beige? Yes. How did you guess? Thank you; the family are as well as could be expected after seeing the Government gobble up most of John's poor, dear father's estate. Just settled, you know.—Yes, rather. With the very luxuries of life costing what they do to-day, every million pounds counts, doesn't it? *Dieu merci!* I've got the sort of nature that can rise above circumstance. With the terrible war over, so that one can enjoy motoring again, with the opportunity to buy any sort of car that one wants, and as many as one likes, with streams of fresh petrol gushing forth, once more, all over the world, I don't see how anyone can help being perfectly happy. Do you, dear?

SEEN ON THE STAGE

(Continued from page 80)

by someone who had some notion of how it would strike the audience, if the author, after making a point, were severely restrained from making it over again—in a word, if a producer who really understood how to get a play over the footlights had been granted a free hand, "The Bird of Paradise" might well have been as interesting and exciting as it ought to be. Unfortunately, our author has chosen to produce the play himself, and instead of correcting the errors of his text abounds in them diligently to the end. The only obvious mistake he does not make is to quote from Tennyson's "Lotus Eaters." This is a remarkable instance of self-restraint, seeing that he has been unable to refrain from quoting the Rubáiyát, introducing us to the doctrine of evolution, explaining auto-suggestion, and referring to other American novelties of about the same epoch.

All this is very hard on Miss Dorothy Dix. Miss Dix plays the part of an Hawaiian girl, married to a white man and torn between her native instincts and an acquired Christianity. Her first difficulty is that of being required to talk like a child of three for hours together. No actress could possibly keep it up. Dialect, of course, is always a problem, but the one same thing about its use on the stage is that no greater mistake can be made than to

use it perpetually and mechanically. A quaint word or childlike intonation dropped here and there would have done our author's business and left Miss Dix free to speak now and then in her natural voice, and to use an English vocabulary in her big scenes. This equally applies to all the exhibitions of *naïveté* required of Miss Dix by her author, wherein the heroine reveals rather her author's *naïveté* than her own. The whole production goes on the assumption that the more you have of a thing the more it will impress you; and, when this principle is applied to English players pretending to be South Sea Islanders, it simply results in emphasizing the pretence and thus destroying the illusion it is supposed to reinforce. Our attention is continually diverted from Miss Dix, who is seriously trying to show us the heart of a Hawaiian girl, to Miss Dix who is required to talk oddly and to misbehave with the coffee cups. This is the more pity, as Miss Dix has undoubtedly thought seriously about her part, and because she obviously feels and aims higher than it actually allows her to reach. Her effort to show us the mind of the child and woman in one, and to suggest to us the pitiful conflict between the inherited ideas of the savage and the unassimilated ideas of the white people, is an earnest of excellent work to come under more favourable conditions.

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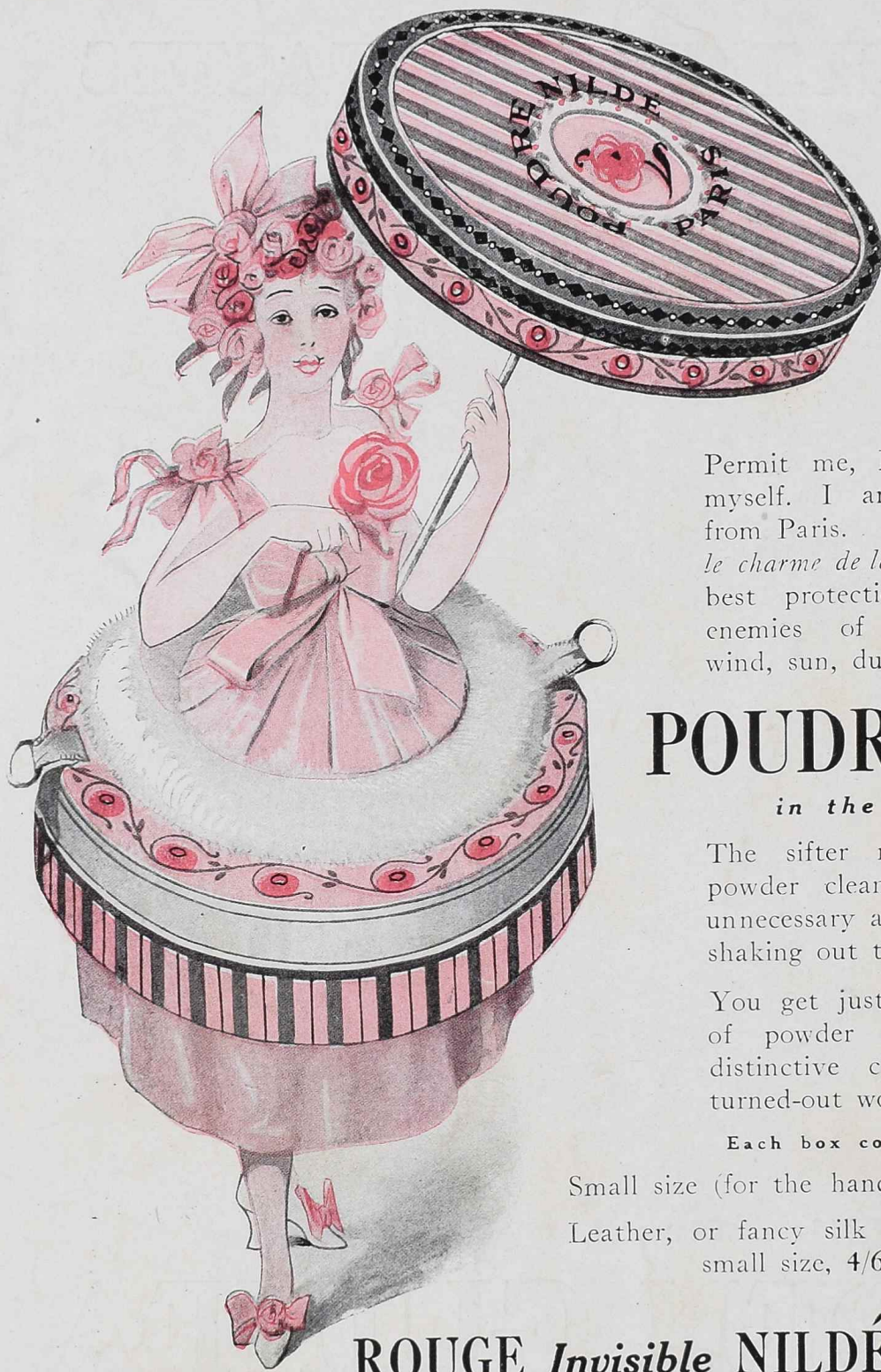
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